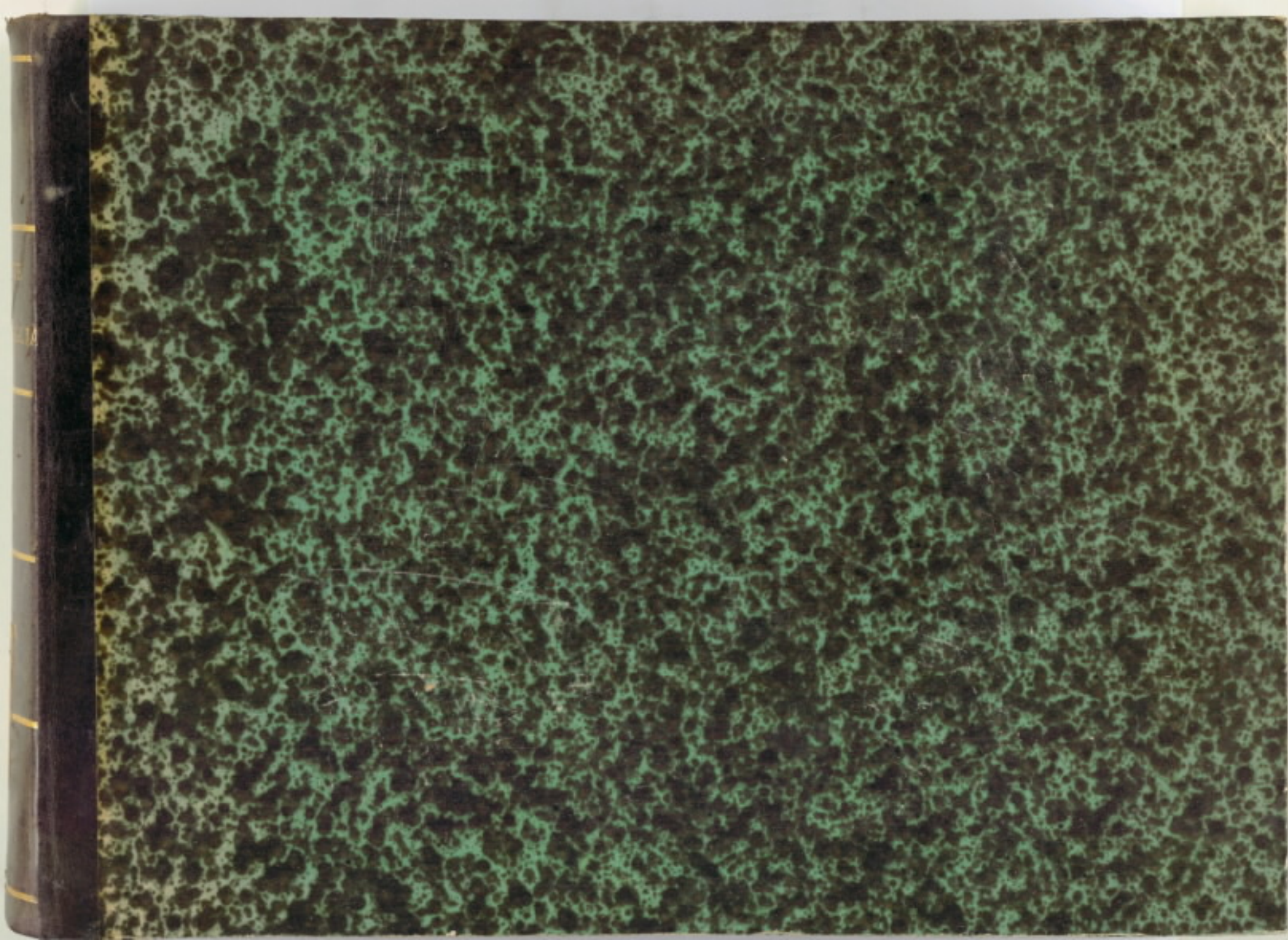


MERCADANTE

LA RAPPRESAGLIA

P A T E N T E D E T T O A





BIBLIOTECA DEL R. CONSERVATORIO
DI MUSICA DI NAPOLI

Sala

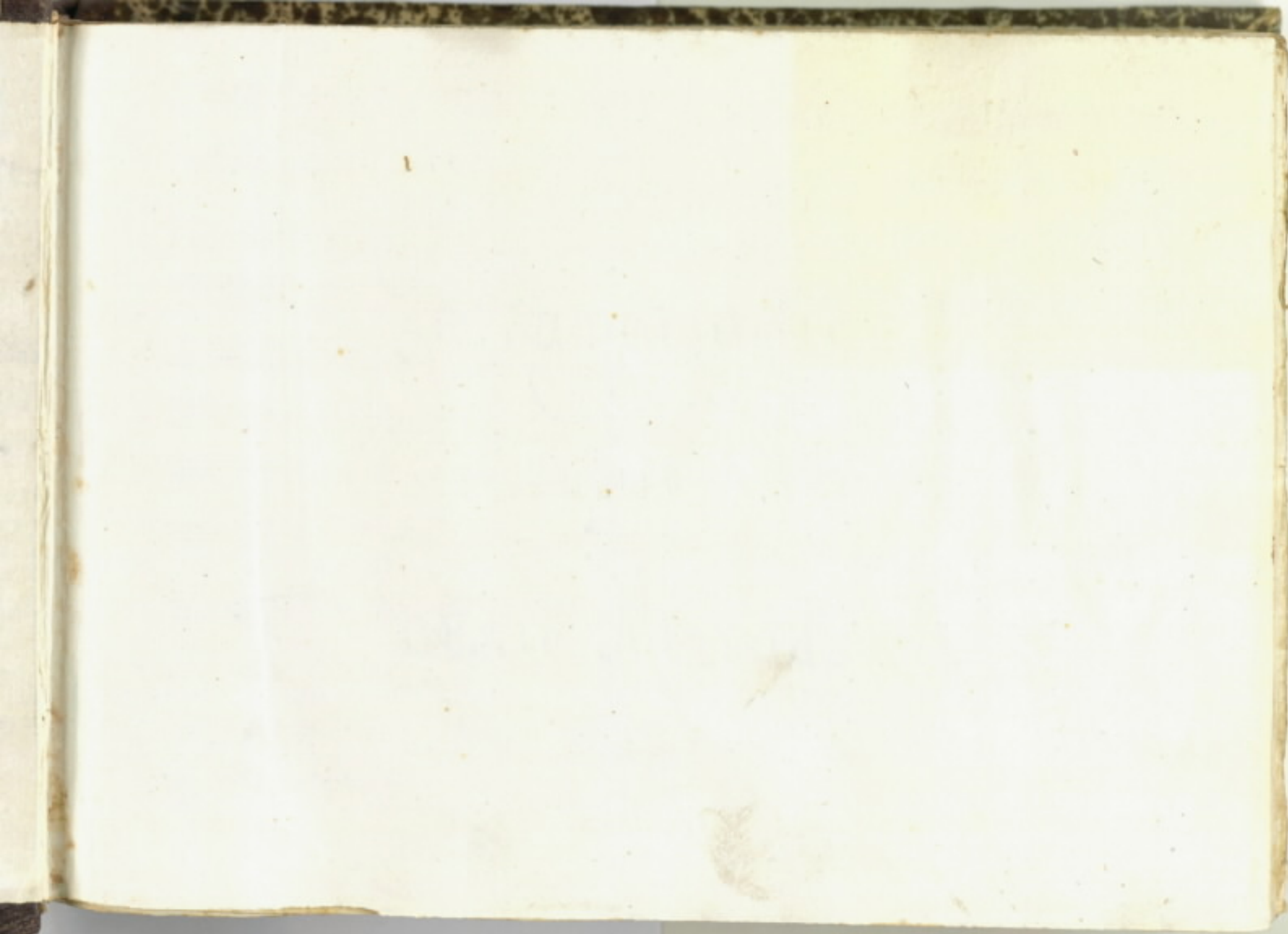
Scaffale 29

Pluteo 6

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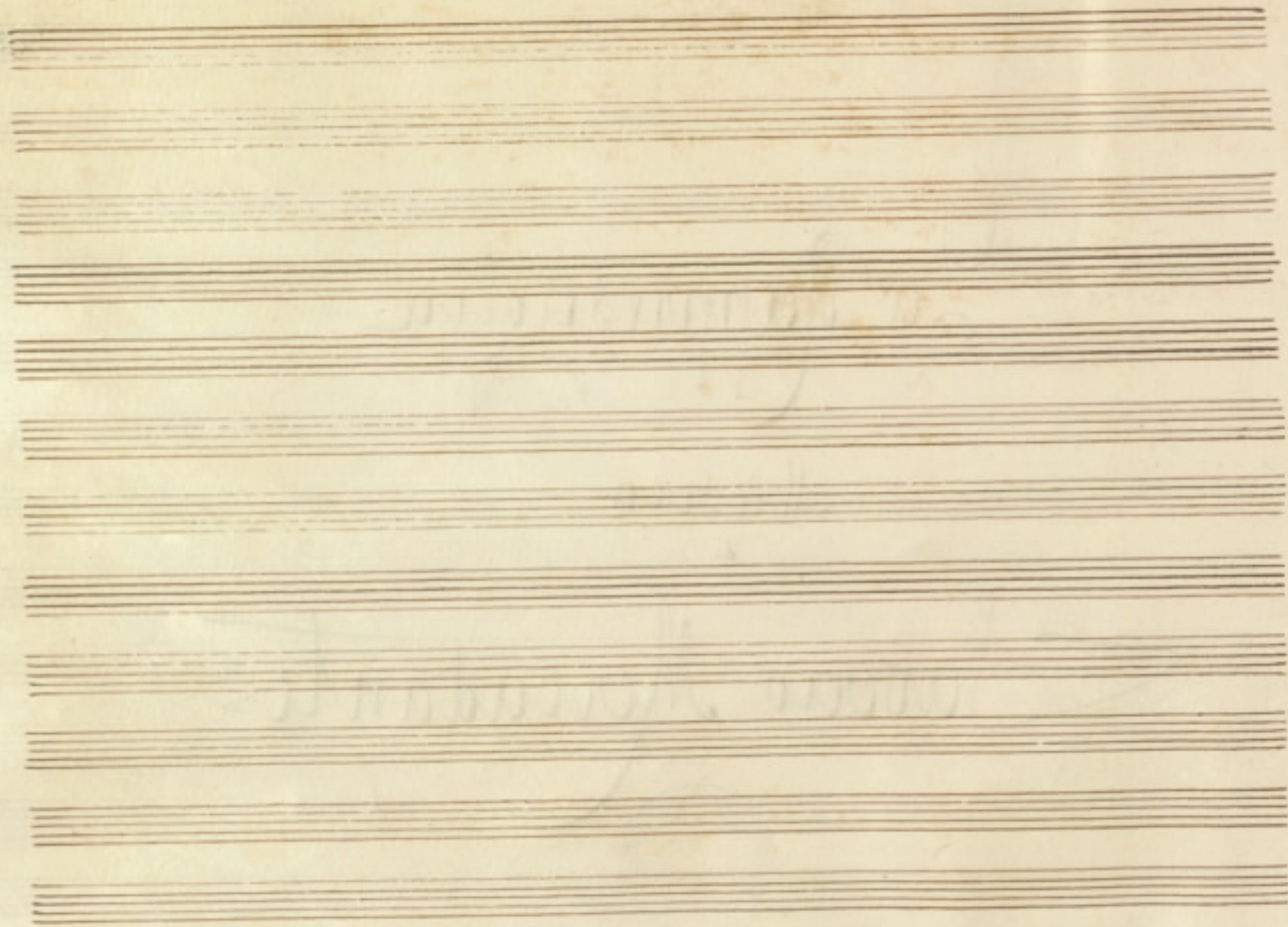


1
La Fappresaglia

Musica
di

Luigiero Mercadante





La Rappresaglia Introduzione

Violini

Viole

Flaut.

Cori

Clar. C.

Fag.

Cor. A.

Clar. B.

Tru. B.

Basso

Violon.

Coro

Viol. C.

And. impo

pp

Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and clefs. The notation is in brown ink.

The score is organized into systems of staves. The first system includes a treble clef and a key signature of one sharp (F#). The notation is dense, with many beamed notes and rests. A large, stylized clef or symbol is visible in the middle of the page, possibly indicating a change in instrumentation or a section break.

The second system continues the musical notation, featuring a treble clef and a key signature of one sharp (F#). The notation is dense, with many beamed notes and rests. A large, stylized clef or symbol is visible in the middle of the page, possibly indicating a change in instrumentation or a section break.

The third system includes a treble clef and a key signature of one sharp (F#). The notation is dense, with many beamed notes and rests. A large, stylized clef or symbol is visible in the middle of the page, possibly indicating a change in instrumentation or a section break.

The fourth system includes a treble clef and a key signature of one sharp (F#). The notation is dense, with many beamed notes and rests. A large, stylized clef or symbol is visible in the middle of the page, possibly indicating a change in instrumentation or a section break.

The fifth system includes a treble clef and a key signature of one sharp (F#). The notation is dense, with many beamed notes and rests. A large, stylized clef or symbol is visible in the middle of the page, possibly indicating a change in instrumentation or a section break.

The sixth system includes a treble clef and a key signature of one sharp (F#). The notation is dense, with many beamed notes and rests. A large, stylized clef or symbol is visible in the middle of the page, possibly indicating a change in instrumentation or a section break.

The seventh system includes a treble clef and a key signature of one sharp (F#). The notation is dense, with many beamed notes and rests. A large, stylized clef or symbol is visible in the middle of the page, possibly indicating a change in instrumentation or a section break.

The eighth system includes a treble clef and a key signature of one sharp (F#). The notation is dense, with many beamed notes and rests. A large, stylized clef or symbol is visible in the middle of the page, possibly indicating a change in instrumentation or a section break.

The ninth system includes a treble clef and a key signature of one sharp (F#). The notation is dense, with many beamed notes and rests. A large, stylized clef or symbol is visible in the middle of the page, possibly indicating a change in instrumentation or a section break.

The tenth system includes a treble clef and a key signature of one sharp (F#). The notation is dense, with many beamed notes and rests. A large, stylized clef or symbol is visible in the middle of the page, possibly indicating a change in instrumentation or a section break.

7: bat: dal segno //

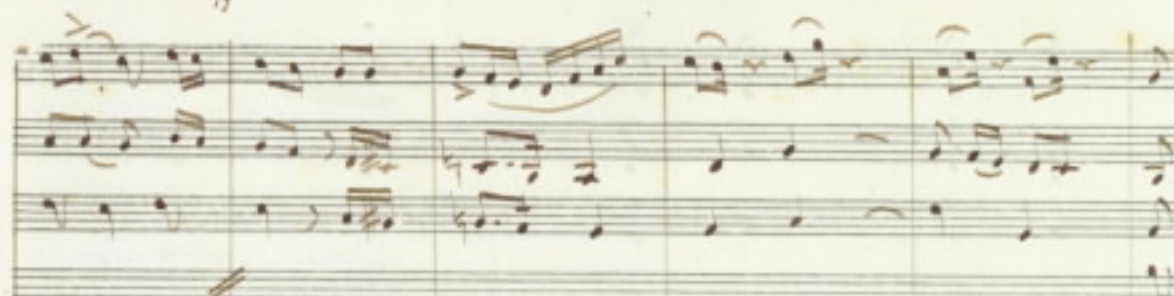
Andante
 Qui chiamarasi il Pa- dre che mai torra' qualche nuova legge, come qualche altra non
Coos.
 tu visto cinto di ar-
Andante
 cinto di ar-
 Pi.

Handwritten musical score for the first system. It consists of several staves. The top staff has a treble clef and contains a series of eighth notes. Below it, there are staves with various notes, including a half note with a fermata. The notation is in brown ink on aged paper.

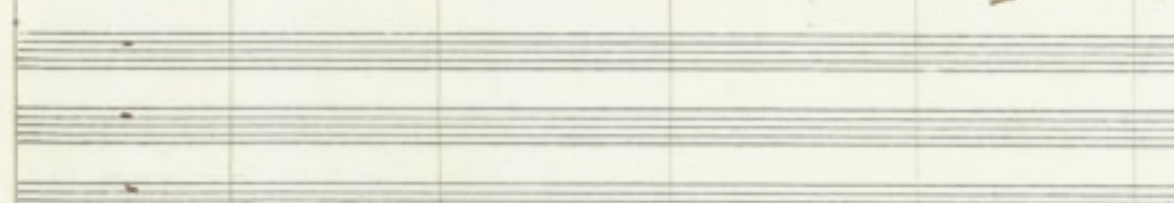
Handwritten musical score for the second system. It includes lyrics written in Italian. The notation continues with various musical symbols and clefs.

fronte
si chiamano di- parte
si chiamano di parte di si si chiama affetto
come tutti

arco



4. batte simili alla B.



Handwritten musical score for "L'Alfama" by Giuseppe Verdi. The score is written on ten staves. The top three staves contain vocal parts with lyrics in Italian. The middle three staves contain piano accompaniment. The bottom four staves contain a basso continuo part. The lyrics are: "ra, l'Alfama con voi parte con il vento che vorrà", "L'Alfama che vorrà", "L'Alfama che vorrà", "L'Alfama che vorrà". The score is signed "Verdi" at the bottom right.

arco

for

flauto

arco

ra, si senti reno senti reno senti reno che vorrà zitto
 zitto
 senti reno che vorrà senti reno che vorrà

A handwritten musical score on aged, yellowed paper. The score consists of approximately 15 staves. The notation is in a historical style, featuring various note values, rests, and bar lines. Some staves contain handwritten text in parentheses, such as "in G-fa" and "in G-fa". The paper shows signs of wear, including creases and discoloration. The right edge of the page is slightly torn.

All. maestro.

Handwritten musical score on a page with 12 staves. The notation includes various musical symbols such as notes, rests, and clefs. The word "Viv" is written above the second staff. The word "Duo" appears on the third staff. The word "Basso" is written on the eighth staff, and "Messa" is written below it. The score is written in a historical style, likely from the 18th or 19th century.

8 = bat = dal C

festa intorno intorno del castello di campana grave non a festa intorno intorno del castello di campana

Handwritten musical notation on a single staff, including notes, rests, and a double bar line.

8

non

ecco al fin che giunt' al giorno

della mia feli- ci- ta la prospira dea B.

Pier

cresc.

arco

pizz.

f. acc. 8va

arco

adi lo splendor di mia famiglia, caro Luca, amata figlia oggi in voi si congiura

bella coppia formata

pizz.

Amati Due

Amati Due

Violoncello

nota

con tantissimo Sordina

suoni a forza interruzione del capello il campo

Violoncello

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in Italian cursive script across the middle of the staves.

nonne fumi a finta intorno in torno del castello il cam pa nonne uo al fin che puniti al giorno uo al fin che puniti al giorno della mia a fel di

Handwritten musical notation on three staves. The first staff begins with a treble clef and a key signature of one flat. The notation consists of eighth and sixteenth notes, with some rests. The second and third staves continue the melodic line.

Handwritten musical notation on two staves. The first staff contains a dense sequence of notes, possibly a rapid scale or a complex melodic passage. The second staff continues this sequence.

ta lapropria degli Eroi la splendor di mia fa-
miglia, Cas Duca amata figlia oggi in te alerge -

Handwritten musical notation on one staff, starting with the word "reco". The notation includes eighth and sixteenth notes.

Handwritten musical score on 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into two main sections by a double bar line. The first section contains a vocal line with lyrics and a piano accompaniment. The second section features a piano solo with a melodic line and a bass line. The manuscript is written in ink on aged paper.

12

Hal.

f *mol* *mol*

ra *oggi* *mi* *si* *orge* *ra* *risorgera*

Hal.

Handwritten musical score on page 10. The page contains several staves of music. The top staff has a treble clef and a key signature of one sharp (F#). The music is written in a style typical of 18th or 19th-century manuscript notation. There are several measures of music, some with rests and some with notes. The lyrics are written below the staves in a cursive hand. The lyrics are: "ra", "em Cristiana vomte acoz. xete", and "ahi Crist-". The page is numbered "10" in the top right corner. There are some markings at the top of the page, possibly indicating the start of a section or a key signature change.

14

fina unite cor nte

ma presto

ai

cor te com an di

Unal

Unal

rintr.

ma presto
ascoltate
si gloria prenteca mia

gnore ve dete che tutti sam qua

o. sf.

cara attenzione presenza figlioli mia cara attenzione io sono un Baro- me

Lento Ambr

mie genito i Du- ca

sa cia- za

chi

come come

quando

mie genito i Du-

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes various notes, rests, and dynamic markings. The lyrics are written in Italian and include the words: *ca*, *ca-pite*, *intende*, *chi?*, *che*, *chi?*, *come!*, and *quando!*. The score is organized into measures, with some measures containing multiple staves of music. The paper shows signs of age, including yellowing and some staining.

Handwritten musical notation on two staves. The top staff features a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains several measures of music, including a double bar line and a repeat sign. The bottom staff is a bass line with a 6/8 time signature, also containing several measures of music.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains several measures of music, including a double bar line and a repeat sign.

chi, che come quando, gran) tutto vi
 siete quant'è ve-ri-
 ti

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains several measures of music, including a double bar line and a repeat sign.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains several measures of music, including a double bar line and a repeat sign.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score is written in a historical style, likely from the 18th or 19th century.

Lyrics (French):

quelque un l'été se au cer blanc si
 Quelque un l'été se au cer blanc si

Handwritten Annotations:

- Adagio* (written above the first staff)
- Adagio* (written above the second staff)
- Adagio* (written above the third staff)
- Adagio* (written above the fourth staff)
- Adagio* (written above the fifth staff)
- Adagio* (written above the sixth staff)
- Adagio* (written above the seventh staff)
- Adagio* (written above the eighth staff)
- Adagio* (written above the ninth staff)
- Adagio* (written above the tenth staff)
- Adagio* (written above the eleventh staff)
- Adagio* (written above the twelfth staff)
- Adagio* (written above the thirteenth staff)
- Adagio* (written above the fourteenth staff)
- Adagio* (written above the fifteenth staff)
- Adagio* (written above the sixteenth staff)
- Adagio* (written above the seventeenth staff)
- Adagio* (written above the eighteenth staff)
- Adagio* (written above the nineteenth staff)
- Adagio* (written above the twentieth staff)
- Adagio* (written above the twenty-first staff)
- Adagio* (written above the twenty-second staff)
- Adagio* (written above the twenty-third staff)
- Adagio* (written above the twenty-fourth staff)
- Adagio* (written above the twenty-fifth staff)
- Adagio* (written above the twenty-sixth staff)
- Adagio* (written above the twenty-seventh staff)
- Adagio* (written above the twenty-eighth staff)
- Adagio* (written above the twenty-ninth staff)
- Adagio* (written above the thirtieth staff)
- Adagio* (written above the thirty-first staff)
- Adagio* (written above the thirty-second staff)
- Adagio* (written above the thirty-third staff)
- Adagio* (written above the thirty-fourth staff)
- Adagio* (written above the thirty-fifth staff)
- Adagio* (written above the thirty-sixth staff)
- Adagio* (written above the thirty-seventh staff)
- Adagio* (written above the thirty-eighth staff)
- Adagio* (written above the thirty-ninth staff)
- Adagio* (written above the fortieth staff)
- Adagio* (written above the forty-first staff)
- Adagio* (written above the forty-second staff)
- Adagio* (written above the forty-third staff)
- Adagio* (written above the forty-fourth staff)
- Adagio* (written above the forty-fifth staff)
- Adagio* (written above the forty-sixth staff)
- Adagio* (written above the forty-seventh staff)
- Adagio* (written above the forty-eighth staff)
- Adagio* (written above the forty-ninth staff)
- Adagio* (written above the fiftieth staff)

19

The musical score is written on ten staves. The first five staves contain the vocal melody and piano accompaniment. The lyrics are written below the vocal line. The first two staves have a key signature of one sharp (F#) and a 4/4 time signature. The third staff has a key signature change to one flat (Bb) and a 4/4 time signature. The fourth and fifth staves have a key signature change to two flats (Bb, Eb) and a 4/4 time signature. The sixth staff has a key signature change to two flats (Bb, Eb) and a 4/4 time signature. The seventh staff has a key signature change to two flats (Bb, Eb) and a 4/4 time signature. The eighth staff has a key signature change to two flats (Bb, Eb) and a 4/4 time signature. The ninth and tenth staves have a key signature change to two flats (Bb, Eb) and a 4/4 time signature.

anxiosa quest' oggi anxiosa do- mani anxiosa sta sera che tutto sia pronto, fin di co- po'

Handwritten musical notation on a single staff at the top left of the page.

Handwritten musical notation on a single staff at the top right of the page.

Three staves of music, each containing a single diagonal slash mark.

Two parallel diagonal lines drawn across the staves.

A = bnt = simili

Handwritten musical notation on two staves.

col. p. 10

Two staves of music, each containing a single diagonal slash mark.

Handwritten musical notation on three staves.

Handwritten text in Italian, likely a libretto or lyrics, written in a cursive script. The text is: *granale, tanto le sale di sandi le gale, le poste da ballo, le copie la. fallo, le caccia di pusi, le gioie di giuochi, prout...*

Handwritten musical notation on two staves at the bottom of the page.

The page contains a handwritten musical score. At the top, there are several staves with complex musical notation, including many beamed sixteenth or thirty-second notes, suggesting a fast or intricate passage. Below this, there are more staves with simpler notation, including some with slurs and ties. A vocal line is present with the following lyrics in Italian: *Come buon gusto, sic ch'ad, revivre un Ba non sapete cos' i revivre un Ba non sapete cos' i revivre un Ba.* The handwriting is in cursive, typical of 18th or 19th-century manuscripts. There are some corrections and erasures visible on the page.

cy

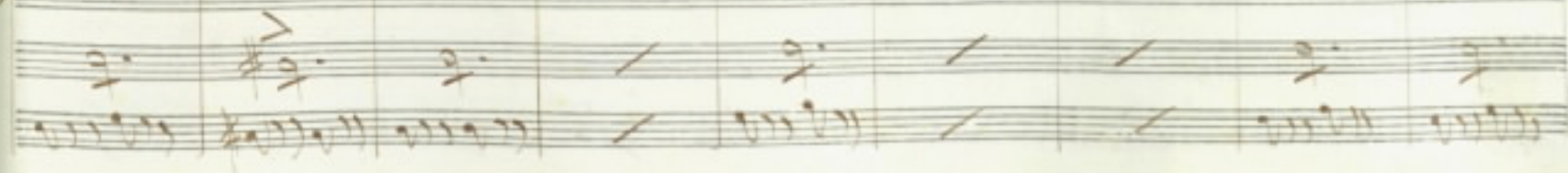
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written below the staves.

Lyrics: *non sapete col i oh oh oh oh oh gio ja che xa-xo pia.*

Additional markings: *Staccato*, *Pi*, *2.*



ce re se xi- et co nel no bile im-pegno ah vi fate che tutto sia degno



Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Italian. The score is written in a cursive style, typical of 18th or 19th-century manuscripts.

The lyrics are:

di mia figlia del Duca di me
 si si-gua-va-va morbo no. ve. re. con- dar si nel

The musical notation includes various notes, rests, and dynamic markings such as *arco* (arco) and *Oratio* (Oratio). The score is divided into measures by vertical bar lines.

ff

A handwritten musical score on aged, yellowed paper. The score consists of approximately 12 staves. The top two staves contain complex musical notation, including many beamed sixteenth notes and slurs. Below these are several staves with rests and some notes. The bottom section of the page features lyrics written in a cursive hand. The lyrics are: "no bile in pegno tutto tutto di voi cara degno e sa- re te m. rita da". There are various musical markings such as slurs, accents, and dynamic markings like "ff" (fortissimo) at the top right. The paper shows signs of age, including foxing and some staining.

Handwritten musical score on aged paper. The score consists of several staves. The top section features a complex arrangement of staves with various musical notations, including notes, rests, and slurs. Below this, there is a section with lyrics in Portuguese. The lyrics are written in a cursive hand and are arranged in two lines. The first line of lyrics is: "ah cha gioia de sa so pia ce-re se xi- co co nel mo- bile imi". The second line of lyrics is: "si si. quer cará nostro do- ve re se com dar so nel no bile imi". The score is written on a single page, and the paper shows signs of age and wear.

ah cha gioia de sa so pia ce-re se xi- co co nel mo- bile imi
si si. quer cará nostro do- ve re se com dar so nel no bile imi

Handwritten musical score on page 18. The page contains several staves of music. The top section shows piano accompaniment with chords and melodic lines. Below this, there are vocal staves with lyrics written in Italian. The lyrics are:
pe gno ah vi fa te che tutto sia da gno di mia figlia del Duca e di
pe gno tutto tutto di voi cara da gno e so- rete ser vi to da

[illegible]

Handwritten musical notation on staves, including notes, rests, and dynamic markings such as *me*, *de*, *sa*, *da*, and *Rit. mosso*.

Handwritten musical notation on staves, including notes, rests, and lyrics: *Fate che tutto sia degno di mia figlia del Duca e di*, *tutto di voi sarà degno e sarete ser vi to da*.

Alac.

18

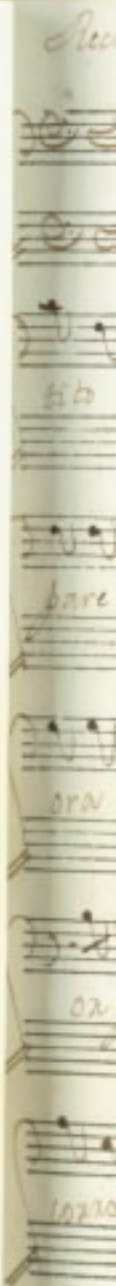
Handwritten musical score on aged paper. The score consists of multiple staves, some with musical notation and others with lyrics. The lyrics are written in a cursive script. The score is divided into sections by double bar lines. The first section is marked *Alac.* and the second section is marked *Alac.* at the bottom. The lyrics include "ma si di ma si di me", "da de", and "da de". The notation includes various musical symbols such as notes, rests, and bar lines. The paper is aged and shows some wear and tear.

ma si di ma si di me
da de
da de

Alac.

Handwritten musical score on page 20. The score is written on multiple staves, with musical notation including notes, rests, and dynamic markings. The notation is in a historical style, possibly from the 18th or 19th century. The score is divided into measures by vertical bar lines. The notation includes various note values, rests, and dynamic markings such as $>$ and $<$. The score is written in a single system, with the staves arranged vertically. The notation is in a historical style, possibly from the 18th or 19th century. The score is divided into measures by vertical bar lines. The notation includes various note values, rests, and dynamic markings such as $>$ and $<$. The score is written in a single system, with the staves arranged vertically. The notation is in a historical style, possibly from the 18th or 19th century. The score is divided into measures by vertical bar lines. The notation includes various note values, rests, and dynamic markings such as $>$ and $<$.

Obvi



Recit. Dopo l'Introduzione.

Baritone

ora son contento di spingere il contratto qui quindi il Duca d'Alba eccellente par-
tito o brutto, o bello a mia figlia cos'petto ha da piacere ^{Cant} or dite? ^{Bar} e che ti
pare il non plus ultra della nobiltà fra gli altri suoi conta al mondo sovrani, una dozzina
ora è ridotto al verde i ver ma ciò che importa, io vi cercando nobiltà e non denaro
ora fu Cristina vane e disponi tutto ^{Cant} non pensate voi perito fa rete a moraviglia
come, di tutto ad avvertir sua figlia adesso poi ^{Bar} Barone ad ogni costo convien di qua' ^{Bar}

parte il colonello ei di partir non parla e con mia figlia va fa cendo bel bello il ciat-
 tone ch' riparo di vuol non d'è questione a mio genitor anora può nascer qualche
 braglio or sù non voglio guai prima di sera il signor colo- nello ad ogni
 fatto a partir si di- spenga o ch'io lo scatto.

attacca Cav.^a Rù

N. 2. Cavatina del Re

22

Handwritten musical score for "Cavatina del Re" (N. 2). The score is written on ten staves, each with a clef and a key signature of one flat (B-flat). The instruments listed on the left are:

- Violini (Violins)
- Viola
- Flauto (Flute)
- Clarinete (Clarinet)
- Fagotto (Bassoon)
- Contrabbasso (Double Bass)
- Cello
- Tromba (Trumpet)
- Trombone
- Organo (Organ)

The score features various musical notations, including notes, rests, and dynamic markings such as *pp* (pianissimo) and *ppp* (pianissimissimo). The notation is in a historical style, with some ink bleed-through visible from the reverse side of the page.

Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and dynamic markings. The notation is dense and includes various symbols such as slurs, ties, and accidentals. The paper shows signs of wear, including discoloration and some staining.

Key markings and annotations include:

- Dynamic markings:** *f* (forte), *ff* (fortissimo), *sfz* (sforzando), *dim* (diminuendo), *rit* (ritardando).
- Tempo/Character markings:** *Allegro*, *Andante*, *Adagio*, *Allegretto*.
- Performance instructions:** *arco* (arco), *piu* (piu), *meno* (meno).
- Other markings:** *arco* (arco), *piu* (piu), *meno* (meno).

The score is written in a cursive, handwritten style, typical of 18th or 19th-century musical manuscripts. The notation is dense and includes various symbols such as slurs, ties, and accidentals. The paper shows signs of wear, including discoloration and some staining.

Handwritten musical score on the left page, featuring multiple staves with notes and rests. The lyrics "Dove mi trasse non volendo un folle improvviso de- Rest." are written below the staves.

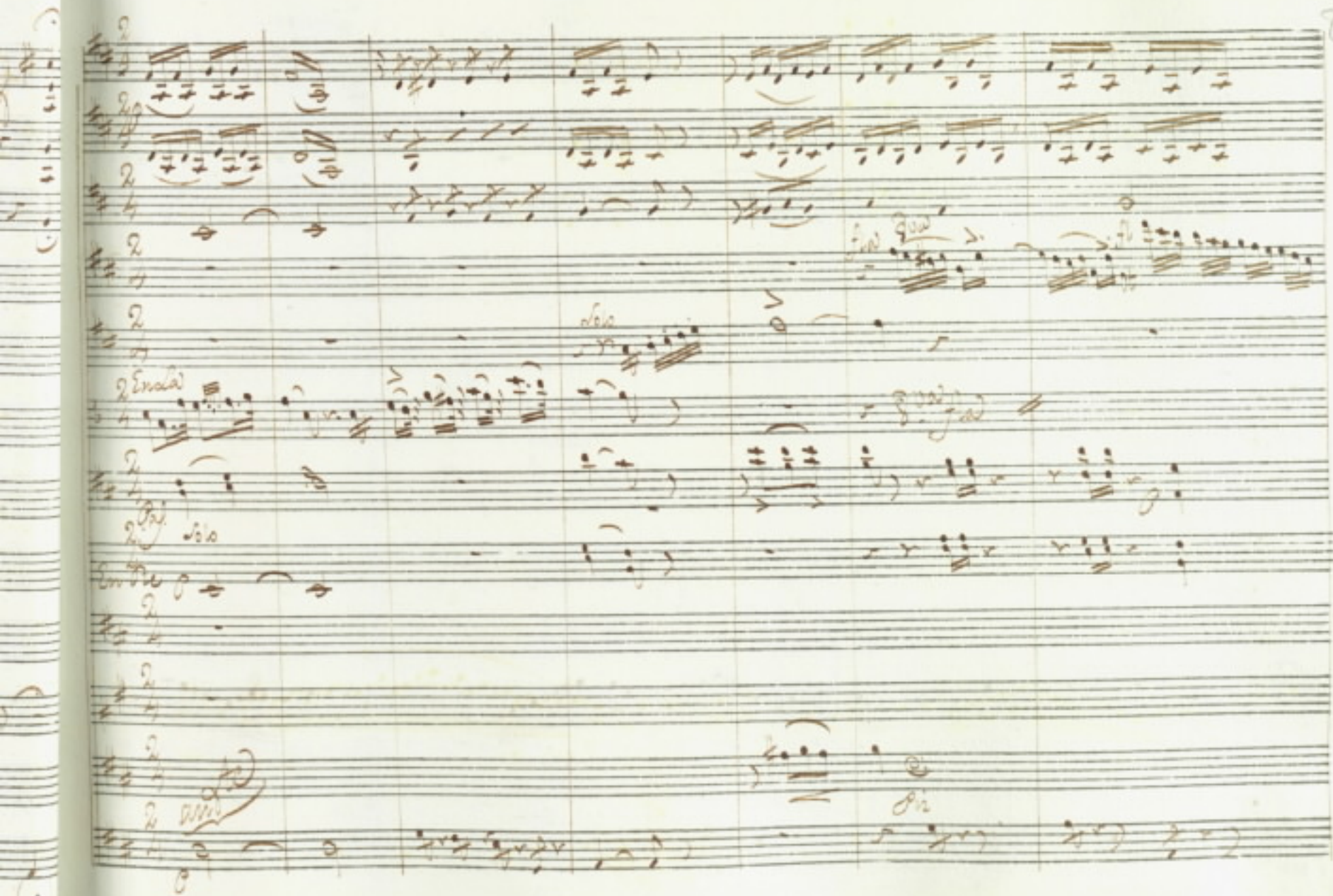
Handwritten musical score on the right page, featuring multiple staves with notes and rests. The lyrics "Dove mi trasse non volendo un folle improvviso de- Rest." are written below the staves. The page is marked with a large "2" in the top right corner.

Handwritten musical score on aged paper, featuring multiple staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The lyrics are written in Italian, appearing below the staves.

Lyrics: *Donqueio novello* *Pi or d'una figlia (ummo) addito* *io viro perduto.* *mente amante*



Handwritten musical score on aged paper. The top system consists of three staves with notes and rests. The bottom system features a vocal line with lyrics and a piano accompaniment. The lyrics are: "punge e il cor mel dice io farò degli astanti il più felice". The piano part has a treble and bass staff with notes and rests.



Handwritten musical score on aged paper, featuring multiple staves and vocal lines. The score includes various musical notations such as notes, rests, and dynamic markings.

Top Section:

- Staff 1: *col canto* (canto)
- Staff 2: *in tempo*

Bottom Section:

- Staff 3: *col canto* (canto)
- Staff 4: *temp.* (tempo)

Vocal Lines (Lyrics):

Dolce speranza a. mica sento che in sen mi sen- do

sento che a mor mi al.

Other markings:

- aria f* (aria forte)
- leg.* (leggero)

Handwritten musical score on page 26, featuring multiple staves with notes, rests, and lyrics in Italian. The score includes vocal lines and piano accompaniment.

Lyrics visible on the page:

- con de l'alma d'ignoto a mor*
- solca che ratta a m'incal*
- quella che m'incal*

The score is written in brown ink on aged paper. It includes various musical notations such as notes, rests, and slurs. The lyrics are written below the staves.

Col canto

All. to mod. to

Car. 8

in C.

repido

ento che amor m'acconde l'alme d'i- guoto d'i- guoto

A - - - - - mor

Pi. sensibile

fin.

This image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '24' in the top right corner. The notation is organized into several systems of staves. The top system consists of five staves, each beginning with a diagonal slash (/) in the first three measures, followed by musical notes and rests in the fourth and fifth measures. The sixth measure of this system contains a complex, dense cluster of notes. Below this, there are several more staves, some of which contain handwritten notes and rests, while others are mostly empty or contain faint markings. The handwriting is in dark ink, and the paper shows signs of age, including discoloration and some wear at the edges.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is written in brown ink on aged, slightly stained paper. The notation is dense, particularly in the first half of the page, with many beamed notes and complex rhythmic patterns. The second half of the page features a vocal line with lyrics written below the notes. The lyrics are in Italian and include the words "ah", "tu che in cor mi di piri", and "li". There are also some handwritten annotations and markings, such as "f" (forte) and "p" (piano), and a large "X" mark on the right side of the page.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is written in brown ink on aged, slightly stained paper. The notation is dense, particularly in the first half of the page, with many beamed notes and complex rhythmic patterns. The second half of the page features a vocal line with lyrics written below the notes. The lyrics are in Italian and include the words "ah", "tu che in cor mi di piri", and "li". There are also some handwritten annotations and markings, such as "f" (forte) and "p" (piano), and a large "X" mark on the right side of the page.

Handwritten musical score on the right page, showing the continuation of the musical notation from the left page. The notation is partially visible, showing notes and rests on staves. The paper is aged and stained, matching the left page.

Handwritten musical score on page 28. The page contains two systems of music. The top system consists of three staves: a vocal line (soprano) and two piano accompaniment staves (treble and bass). The bottom system also consists of three staves: a vocal line (soprano) and two piano accompaniment staves (treble and bass). The music is written in a historical style, likely 18th or 19th century, with various musical notations including notes, rests, and dynamic markings.

Top System:

- Vocal Line (Soprano):** Features a melodic line with various note values and rests. It includes a fermata over a note in the first measure and a trill in the third measure.
- Piano Accompaniment:** The left hand (treble clef) and right hand (bass clef) play a rhythmic accompaniment. The right hand includes a trill in the third measure.

Bottom System:

- Vocal Line (Soprano):** Continues the melodic line with various note values and rests. It includes a fermata over a note in the first measure and a trill in the third measure.
- Piano Accompaniment:** The left hand (treble clef) and right hand (bass clef) play a rhythmic accompaniment. The right hand includes a trill in the third measure.

Lyrics:

for vi di de se re tu com pi a sti mi a del non tra di rai a - mo - re

Handwritten musical score for the first system. It consists of a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a half note, followed by a quarter note, and then a half note with a fermata. The piano accompaniment features chords and single notes, with some measures containing a 'ff' (fortissimo) marking. The system concludes with a vocal line ending in a half note and a piano accompaniment ending in a half note.

Empty musical staves for the second system, consisting of three staves.

Handwritten musical score for the second system. It consists of a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a half note, followed by a quarter note, and then a half note with a fermata. The piano accompaniment features chords and single notes, with some measures containing a 'ff' (fortissimo) marking. The system concludes with a vocal line ending in a half note and a piano accompaniment ending in a half note.

ah tu che in cor mi io pi o tu compj i voti miei ah non tradirmi a mō-

Handwritten musical score on page 29. The page contains several staves of music. The top section includes a vocal line with notes and rests, and two staves below it with rhythmic markings (slashes and vertical lines). The middle section features a vocal line with lyrics in Italian, including "vols", "qual", and "fatti". The bottom section includes a vocal line with lyrics in Italian, including "sente che amor m'accen- do", "l'alma d'ignoto ar- dor", "ah", and "tu che in cor m'ispiri". The score is written in a cursive, handwritten style.

[Musical notation on staves]
 [Lyrics: sente che amor m'accen- do] [Lyrics: l'alma d'ignoto ar- dor] [Lyrics: ah] [Lyrics: tu che in cor m'ispiri]
 [Musical notation on staves]

Handwritten musical score for "L'Espresso" by Gioacchino Rossini. The score is written on ten staves. The top two staves contain vocal lines with lyrics in Italian. The middle four staves contain piano accompaniment. The bottom two staves contain additional vocal lines. The lyrics are: "fervi di de si re tu compii voti miei deh non tradirmi amor deh non tra dirmi a-". The score is written in brown ink on aged paper.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and slurs. The bottom staff contains the lyrics "mor del non tra dir mi a- mor del non tra dir mi no del non tra dir mi a-". There are some corrections and annotations in the bottom staff, including "DMS" and a large "f".

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into measures by vertical bar lines.

Key markings and annotations include:

- lascia f* (written vertically on the left side of the third staff)
- mar* (written below the eighth staff)
- Dolce, prava amica* (written below the ninth staff)
- ento chian - en mi) - reudes* (written below the ninth staff)

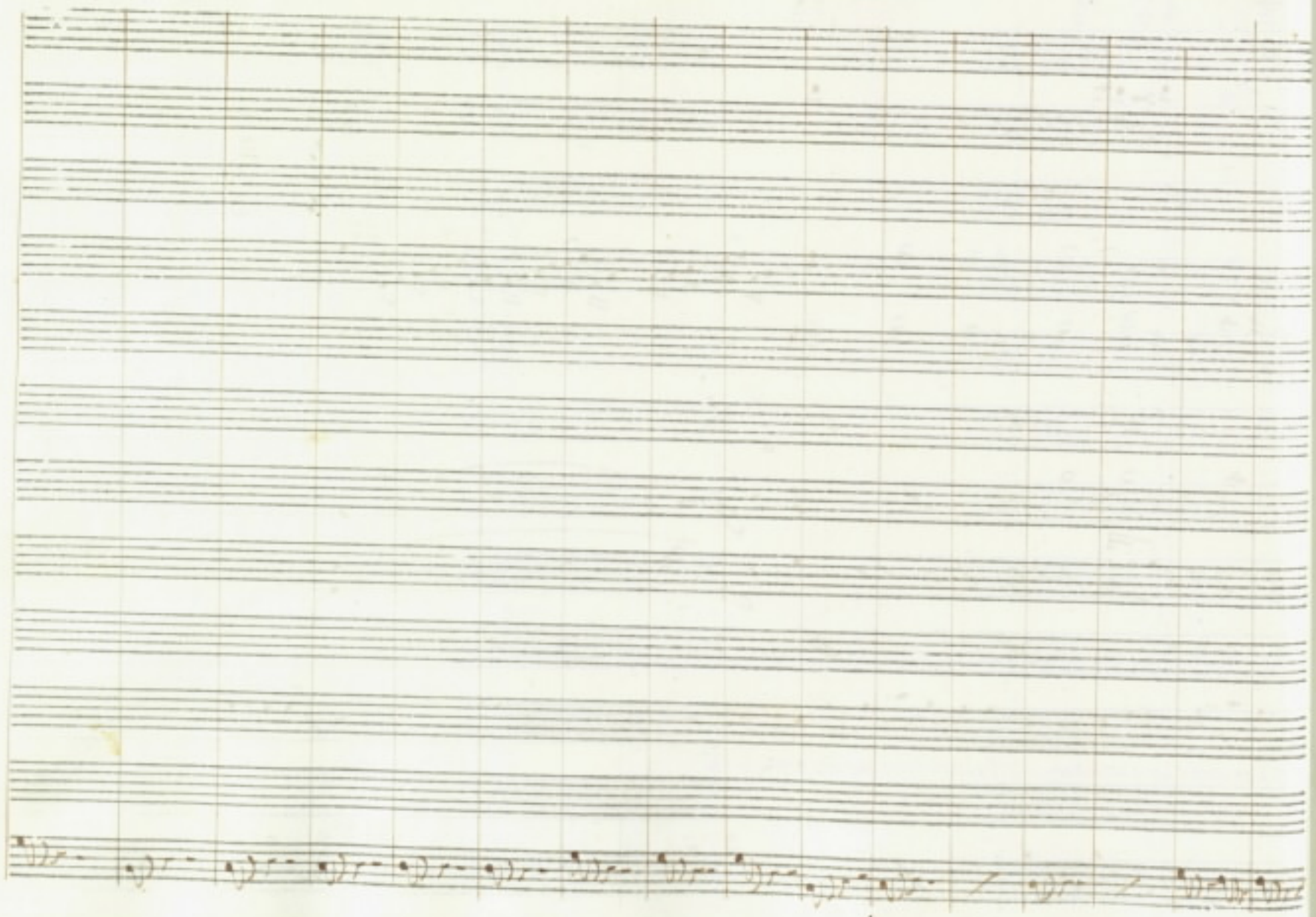
The manuscript shows signs of age, including yellowing of the paper and some ink bleed-through from the reverse side.

31

The musical score consists of ten staves. The notation is handwritten in brown ink. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a treble clef and a key signature of one sharp. The ninth staff has a treble clef and a key signature of one sharp. The tenth staff has a treble clef and a key signature of one sharp. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The bottom two staves contain Italian lyrics.

ento che amor m'accende l'alma d'ignoto ar. dov.

Oh.





Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics "mor deh non tra di mi deh non tra di mi, deh non tra di mi, no" are written below the staves.

Dynamic markings and performance instructions include:

- col canto* (with voice)
- ai tpo* (at the time)
- quasi* (quasi)

The score is written in a cursive, handwritten style, typical of 18th or 19th-century musical manuscripts.

12
34
33

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a series of notes and rests, with some notes beamed together.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes and rests, with some notes beamed together.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes and rests, with some notes beamed together.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes and rests, with some notes beamed together.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes and rests, with some notes beamed together.

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Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes and rests, with some notes beamed together.

4 = bat = simili

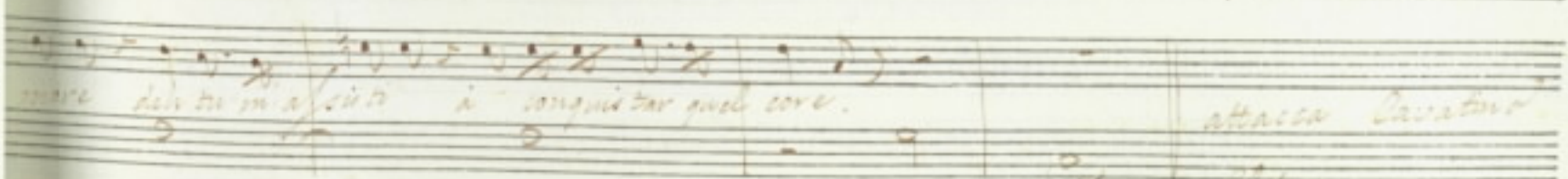
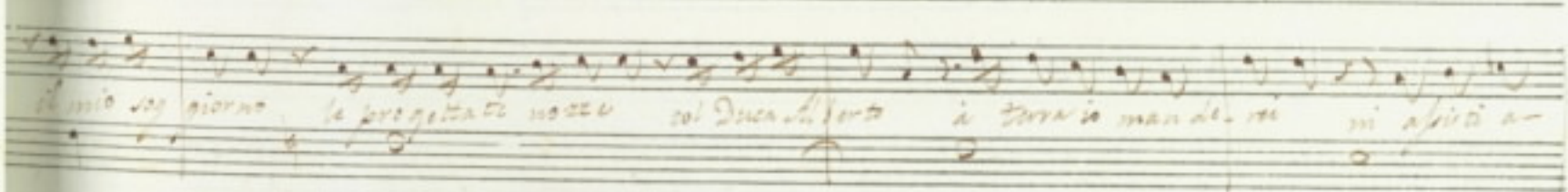
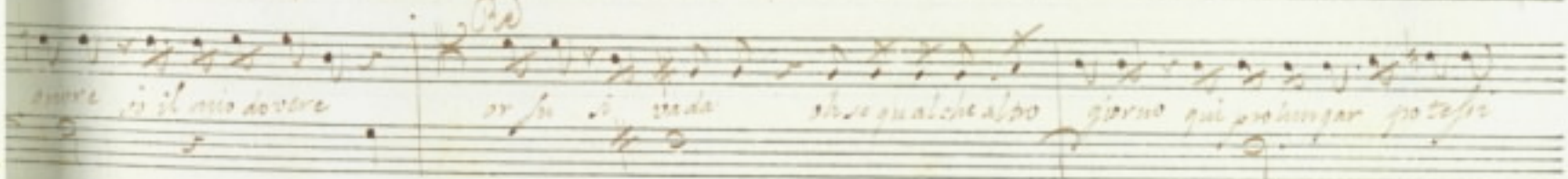
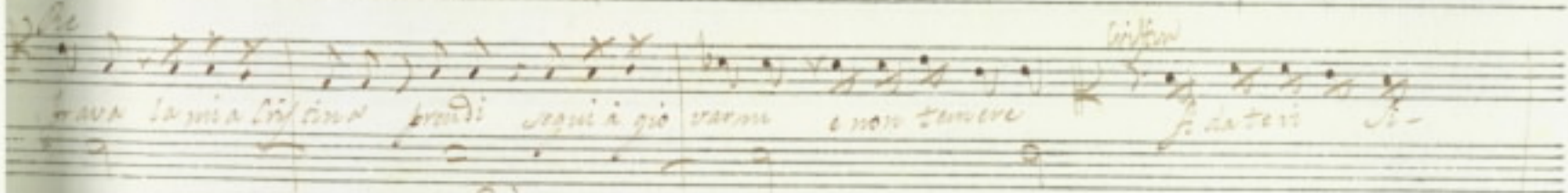
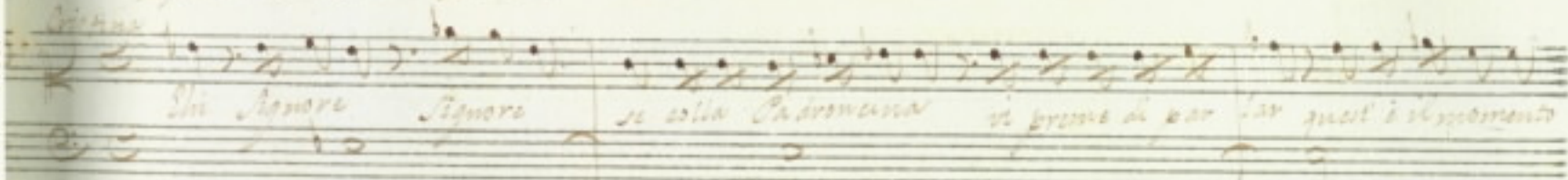
Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes and rests, with some notes beamed together. Below the staff, there is a line of handwritten text in Italian: "mer deh non tradirmi deh non tradirmi no mer deh non tradirmi a mer deh non tradirmi a".

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes and rests, with some notes beamed together.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is written in brown ink on aged, slightly stained paper. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many notes and rests. The second staff has a handwritten "Vaj" in the middle. The third staff has a handwritten "Vaj" in the middle. The fourth staff has a handwritten "Vaj" in the middle. The fifth staff has a handwritten "Vaj" in the middle. The sixth staff has a handwritten "Vaj" in the middle. The seventh staff has a handwritten "Vaj" in the middle. The eighth staff has a handwritten "Vaj" in the middle. The ninth staff has a handwritten "Vaj" in the middle. The tenth staff has a handwritten "Vaj" in the middle.

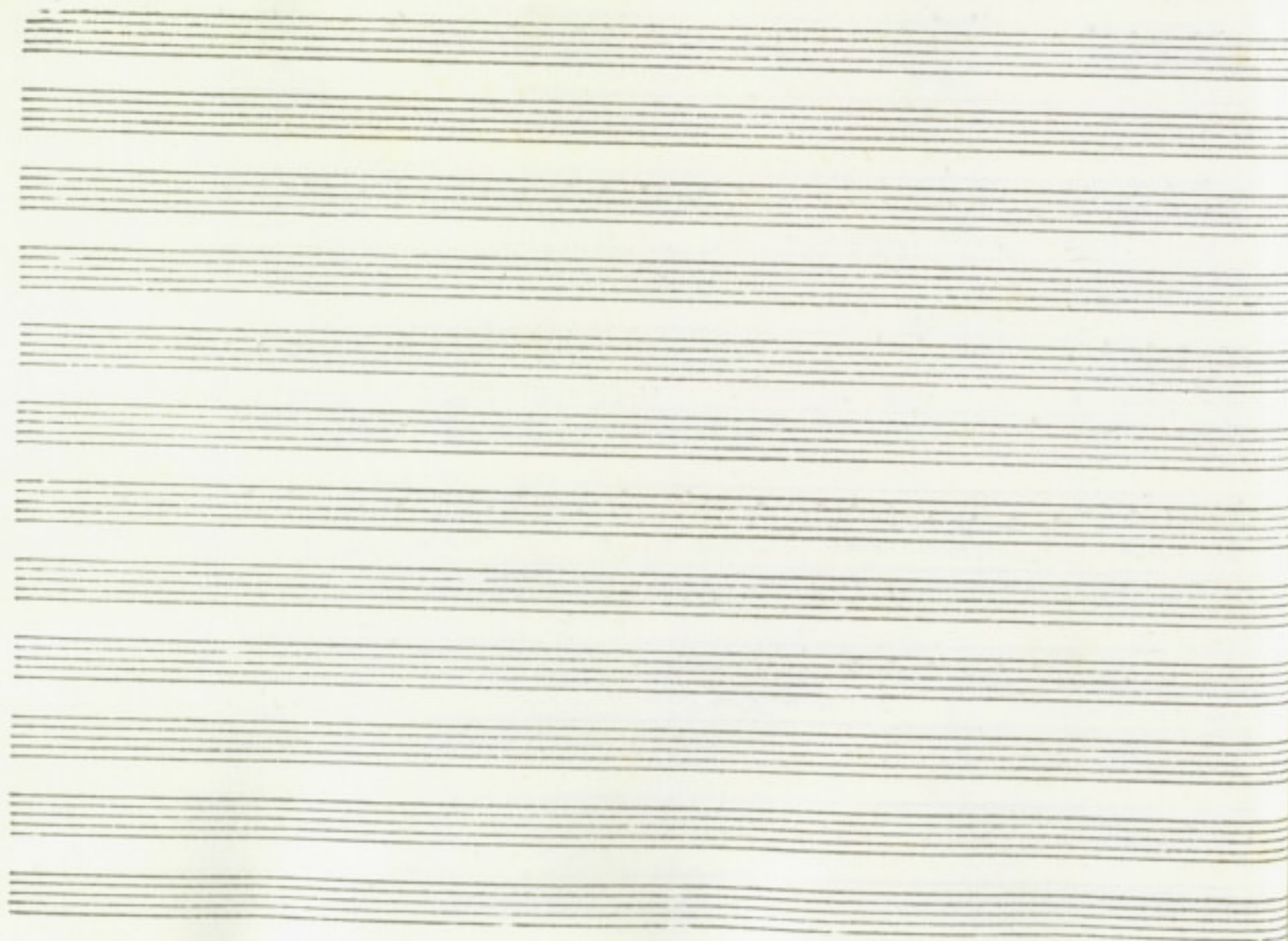
molto più a me
del vostro amore

Quart.^{to} dopo la Cavatina del Re



attacca Cavatina

Alfa.



N. 3. Cavatina Solo

Op. 3. Cavatina

Violini

Vcllo

Viola

Violoncello

Clarin.

Fag.

Coro. Fr.

Tramite Fr.

Tramite

Clarin.

Clarin.

Coro

Violon.

And.te

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes various notes, rests, and dynamic markings such as *pp* (pianissimo) and *ppp* (pianissimissimo). The lyrics are written in Italian, with the visible portion reading: *Oh come lieta e pro- con lo spoglia- to*. The score is organized into measures, with some measures containing complex, dense notation. The paper shows signs of age, including yellowing and some staining.

Handwritten musical score on page 36. The page contains several staves of music. The top section has three staves with notes and rests. Below this, there is a section with a large, complex musical figure on the left, possibly a keyboard or lute part, and a vocal line on the right. The bottom section features a vocal line with lyrics in Latin: "do do do mi u" and "or tu pletu piacer". The notation is in a historical style, with various note values and rests. There are also some markings that look like "C" and "F" on the staves.

This image shows a page from a handwritten musical manuscript. The page contains several systems of musical staves. The notation is handwritten in brown ink. The first system at the top has three staves with various musical notes, rests, and slurs. The second system has three staves, with the middle staff containing a large, complex musical figure. The third system has three staves, with the middle staff containing a large, complex musical figure. The fourth system has three staves, with the middle staff containing a large, complex musical figure. The fifth system has three staves, with the middle staff containing a large, complex musical figure. The sixth system has three staves, with the middle staff containing a large, complex musical figure. The seventh system has three staves, with the middle staff containing a large, complex musical figure. The eighth system has three staves, with the middle staff containing a large, complex musical figure. The ninth system has three staves, with the middle staff containing a large, complex musical figure. The tenth system has three staves, with the middle staff containing a large, complex musical figure. The eleventh system has three staves, with the middle staff containing a large, complex musical figure. The twelfth system has three staves, with the middle staff containing a large, complex musical figure. The thirteenth system has three staves, with the middle staff containing a large, complex musical figure. The fourteenth system has three staves, with the middle staff containing a large, complex musical figure. The fifteenth system has three staves, with the middle staff containing a large, complex musical figure. The sixteenth system has three staves, with the middle staff containing a large, complex musical figure. The seventeenth system has three staves, with the middle staff containing a large, complex musical figure. The eighteenth system has three staves, with the middle staff containing a large, complex musical figure. The nineteenth system has three staves, with the middle staff containing a large, complex musical figure. The twentieth system has three staves, with the middle staff containing a large, complex musical figure. The page is aged and shows signs of wear, including discoloration and some staining. The handwriting is in a cursive style, typical of 18th or 19th-century musical notation.

Handwritten musical score on aged paper. The page features multiple staves with musical notation, including notes, rests, and slurs. The notation is in brown ink. The page is divided into systems by vertical bar lines. The first system at the top has three staves. The second system has three staves. The third system has three staves. The fourth system has three staves. The fifth system has three staves. The sixth system has three staves. The seventh system has three staves. The eighth system has three staves. The ninth system has three staves. The tenth system has three staves. The eleventh system has three staves. The twelfth system has three staves. The thirteenth system has three staves. The fourteenth system has three staves. The fifteenth system has three staves. The sixteenth system has three staves. The seventeenth system has three staves. The eighteenth system has three staves. The nineteenth system has three staves. The twentieth system has three staves. The page is aged and shows signs of wear, including discoloration and some staining. The handwriting is in a cursive style, typical of 18th or 19th-century musical notation.

Handwritten musical score on aged paper, featuring ten staves. The notation is in brown ink. The top two staves contain complex rhythmic notation with many beamed notes and slurs. The third staff has a melodic line with some notes. The fourth staff is mostly empty. The fifth staff contains a vocal line with lyrics in Italian. The bottom two staves have some rhythmic notation.

l'el na hora e a- mer tutti d'intorno a me con si de un a fel di com

Handwritten musical score on aged paper, featuring five systems of staves. The notation is in brown ink.

The first system contains vocal and instrumental notation. The second system contains a vocal line with Italian lyrics and a corresponding instrumental line below it.

Lyrics (Italian):

can to nel no- ghe a in mio il mio cor- ten- to spie par ti il cor non

Handwritten musical score on page 38, featuring multiple staves with notes, rests, and lyrics. The score is written in brown ink on aged paper. The lyrics are: *in unum deo*, *ma fe*, *li di*, *ta*, *lo*, *ma fe li di*, *ta*. The notation includes various musical symbols such as notes, rests, and clefs. There are also some markings like "3m" and "8" on the staves.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and some text annotations.

Annotations:

- Handwritten text above the first staff: "Handwritten text" (possibly "Handwritten text")*
- Handwritten text above the second staff: "Handwritten text" (possibly "Handwritten text")*
- Handwritten text above the third staff: "Handwritten text" (possibly "Handwritten text")*
- Handwritten text above the fourth staff: "Handwritten text" (possibly "Handwritten text")*
- Handwritten text above the fifth staff: "Handwritten text" (possibly "Handwritten text")*
- Handwritten text above the sixth staff: "Handwritten text" (possibly "Handwritten text")*
- Handwritten text above the seventh staff: "Handwritten text" (possibly "Handwritten text")*
- Handwritten text above the eighth staff: "Handwritten text" (possibly "Handwritten text")*
- Handwritten text above the ninth staff: "Handwritten text" (possibly "Handwritten text")*
- Handwritten text above the tenth staff: "Handwritten text" (possibly "Handwritten text")*
- Handwritten text above the eleventh staff: "Handwritten text" (possibly "Handwritten text")*
- Handwritten text above the twelfth staff: "Handwritten text" (possibly "Handwritten text")*
- Handwritten text above the thirteenth staff: "Handwritten text" (possibly "Handwritten text")*
- Handwritten text above the fourteenth staff: "Handwritten text" (possibly "Handwritten text")*
- Handwritten text above the fifteenth staff: "Handwritten text" (possibly "Handwritten text")*
- Handwritten text above the sixteenth staff: "Handwritten text" (possibly "Handwritten text")*
- Handwritten text above the seventeenth staff: "Handwritten text" (possibly "Handwritten text")*
- Handwritten text above the eighteenth staff: "Handwritten text" (possibly "Handwritten text")*
- Handwritten text above the nineteenth staff: "Handwritten text" (possibly "Handwritten text")*
- Handwritten text above the twentieth staff: "Handwritten text" (possibly "Handwritten text")*

Handwritten musical notation includes notes, rests, and other symbols typical of a musical score.



Questo tempo del primo adagio come questo

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Italian. The score includes various musical symbols, including notes, rests, and dynamic markings.

Lyrics (Italian):

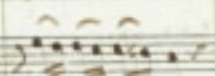
anima ti corde va
oggetto te non consegua animi ti corda va ti corde ra non cara in ma gli mi piace

Orchestra (Orchestra) and Piano (Piano) markings are visible at the bottom of the page.



118

119



[illegible]

91

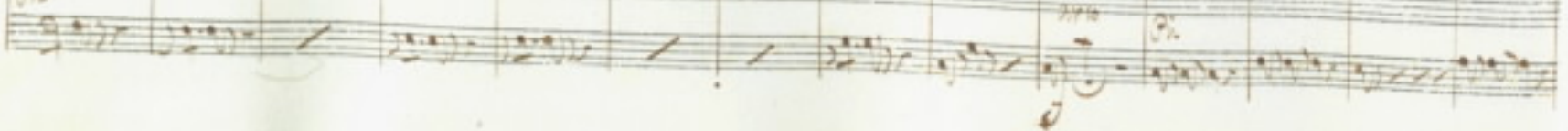
Handwritten musical score on page 91. The page contains several staves of music. The top section includes a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written below the staves, starting with "grav" and "son". The text "ioi vicino a te vicino a te" is repeated across several staves. The bottom section of the page features a large, stylized signature or initial, possibly "Jy".

grav son 10 son ioi vicino a te vicino a te

22. rate. sub. 11

eggetto

P. 10



42

The musical score is written on 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style with some ink bleed-through from the reverse side.

Key markings and features include:

- Staff 1:** Starts with a double bar line and a key signature change to one sharp (F#).
- Staff 2:** Contains a treble clef and a key signature change to one flat (Bb).
- Staff 3:** Contains a treble clef and a key signature change to one flat (Bb).
- Staff 4:** Contains a treble clef and a key signature change to one flat (Bb).
- Staff 5:** Contains a treble clef and a key signature change to one flat (Bb).
- Staff 6:** Contains a treble clef and a key signature change to one flat (Bb).
- Staff 7:** Contains a treble clef and a key signature change to one flat (Bb).
- Staff 8:** Contains a treble clef and a key signature change to one flat (Bb).
- Staff 9:** Contains a treble clef and a key signature change to one flat (Bb).
- Staff 10:** Contains a treble clef and a key signature change to one flat (Bb).
- Staff 11:** Contains a treble clef and a key signature change to one flat (Bb).
- Staff 12:** Contains a treble clef and a key signature change to one flat (Bb).

Dynamic markings and other text include:

- Staff 4:** *f* (forte)
- Staff 5:** *f* (forte)
- Staff 6:** *f* (forte)
- Staff 7:** *f* (forte)
- Staff 8:** *f* (forte)
- Staff 9:** *f* (forte)
- Staff 10:** *f* (forte)
- Staff 11:** *f* (forte)
- Staff 12:** *f* (forte)

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes various notes, rests, and dynamic markings such as *pp* (pianissimo) and *ff* (fortissimo). The lyrics are written in Italian, including the phrase "sta agnor e. gior in la mi sta e- gior me sta". The score is organized into measures by vertical bar lines, with some measures containing multiple notes or rests. The handwriting is in brown ink, and the paper shows signs of age and wear.

4
93

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The first staff features a complex, dense melodic line. The second staff has a few notes and a large 'D' or 'G' character. The third staff contains several measures with notes and rests. The fourth staff has a series of notes and rests. The fifth staff has a series of notes and rests. The sixth staff has a series of notes and rests. The seventh staff has a series of notes and rests. The eighth staff has a series of notes and rests. The ninth staff has a series of notes and rests. The tenth staff has a series of notes and rests. The score is written in a historical style, possibly from the 18th or 19th century.

quor mi ta



Recit. Dopo la Cavatina d' Elia

Elia

49

A si venga che vuol del Padremio io rispetto il vo- ler, ma del mio core ma degli affetti

miei il crudel sacai fizio a mio dispetto ei compir non vorrà d'ignoto - poro io ricabar sa-

prò l' diata mano altra più cara fiamma mi arde sia in core oh ciel eccolo - punto

eccolo il dolce sg- getto del tenero amor mio mia bella Elia al fin sola vi

trovo ai voti miei propizio arida amore ma che veggio l'onde quel turba.

Elia

mento! l'onde ah voi non sa- pte qual sorte il mio destin a me pre-

Rei *Ely*
parò in ciel il Duca Alberto qui giungeva quando noi lo ma tosto ch'ei
qui s'era avuto di mie nozze e per voi s'oretto il trattato
questo non vi sembra il turbamento mio! qui giunge il Duca! s'egli mi
sopre il mio disegno i a terra) che pensa? *Ely* *Rei* ebbene (avanti ch'ei qui
giunga io lo vedrò, facil mi sia re- d'irlo a sciogliere il trattato e ricon-
darvi qui ch'io conosco a prova il cor d'Ely) *Ely* ma voi non rispon-

Pa
 Gode? il vostro capo intesi e vi com- piango, or la mia sorte da voi tremando al-

Si
 spetto ac ci dete ho già de- sto amo voi solo e il Duca sia qualci

Pa
 vol vi cuso anima mia mia il genitor de- gnato ma le mi-

Si
 nasce e dopo spe ran che al fier imento non vacilli il tuo core ah tu mal mi ca

Pa
 noia del mio core ben mio vivi si curo e fedel mi sa-

Si
 rai si tel giuro
Altra
Quella



Violini

Viole

Viola

Clarin.

Clar. B.

Fag.

Con. Flauto

Tram. Flauto

Tram. Flauto

Flauto

Flauto

Viol.

Flauto

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in Italian, appearing below the staves. The paper shows signs of age, including yellowing and some staining.

Lyrics (Italian):

Se non fedele a te quest' alma io serbo xo
e tu mi serbi fe più che bramar mai si

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written in Italian below the staves.

Organo

co- si tuo var po te spi
paci co tanza co tanza ca mor
per che mio ben mio ben non

Organo

Handwritten musical score on aged paper. The score consists of two systems of staves. The top system has five staves with complex musical notation, including many beamed sixteenth and thirty-second notes. The bottom system has four staves, with the second staff containing a vocal line with Italian lyrics. The lyrics are: "che tu non mi vedi tu non mi vedi el cor così tuo vado in te parlo senza costanza, e." The notation includes various musical symbols such as clefs, key signatures, and dynamic markings.

Handwritten musical score on page 48, featuring multiple staves with notes, rests, and lyrics in Italian. The score includes dynamic markings like *f* and *p*, and tempo markings like *mol* and *molto*. The lyrics are:

mor
Non que
in anu
me fo loce
le ti a
Goro
qual' of
tan
te
care tu
di ce
ta
care tu

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Italian. The score is organized into systems, with some staves containing rests or slurs.

Lyrics:

di ci al
vpxo
O u - tante
di più - cor
oh ch'eco - cerro
di con
tanta
che il

Handwritten musical score on page 48. The page contains several staves of music. The top section features a series of staves with musical notation, including notes, rests, and dynamic markings like *pp*. Below this, there is a section with lyrics in Italian. The lyrics are written in a cursive hand and include phrases such as "or fri", "Har mi", "fa", "cose tu di a il", "vape", "oh si", "can te di pia con", "oh ec.", and "cose di con". The bottom section of the page shows more musical notation, including notes and rests, with some staves having diagonal lines through them, possibly indicating a continuation or a specific performance instruction.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Italian. The score includes dynamic markings such as *f* (forte) and *3. and. In armonia*. The lyrics are written in Italian, including phrases like "tanto più il cor brillar più in eccelsa di core". The notation includes various musical symbols, clefs, and rests, indicating a complex musical composition.

f

3. and. In armonia

Ucrato

tanto più il cor brillar più in eccelsa di core

1. 2. 3.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is divided into two main sections by a double bar line. The first section contains a series of notes and rests, with some notes marked with a 'v' (accents). The second section begins with a double bar line and continues with more notes and rests. The handwriting is in brown ink on aged, slightly yellowed paper.

Below the main musical staves, there is a line of text in French, which appears to be lyrics or a title. The text is written in a cursive hand and includes the following words: "ton to de l'or briller sur la chaie des brs d'armie f'at".

Below the text, there is another line of musical notation, consisting of a single staff with notes and rests.

All^o

A handwritten musical score on aged, yellowed paper. The score consists of approximately 15 staves. The top two staves contain complex musical notation with many beamed notes. Below these, several staves are mostly empty, with some diagonal lines indicating rests or cuts. A section of the score is marked with a bracket and the word "in Fa". Further down, there are lyrics written in cursive: "lascia ch'io vada", "non cor per poco", "no no! poco", and "ah ten". The bottom of the page features a double bar line and the word "All^o" again. The paper shows signs of age, including discoloration and some wear along the edges.

23

me *pensa che t'amo* *vedi se curo si curo di mia fe* *ho già deciso*
ma il genitore

Handwritten musical score on aged paper. The score consists of approximately 15 staves. The top section features complex instrumental notation with many beamed notes and rests. The bottom section contains vocal lines with lyrics in Italian. The lyrics are: "Gua re mar", "ho gra de - so", "che. coo di pia - cor", and "di gio - cor". The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The paper shows signs of age, including yellowing and some staining.

Handwritten musical score on aged paper, featuring multiple staves and various musical notations.

The score is organized into systems. The first system includes a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as *pp* (pianissimo) and *ff* (fortissimo).

Below the main musical staves, there is a section of text in Italian, likely a libretto or a set of lyrics, written in a cursive hand:

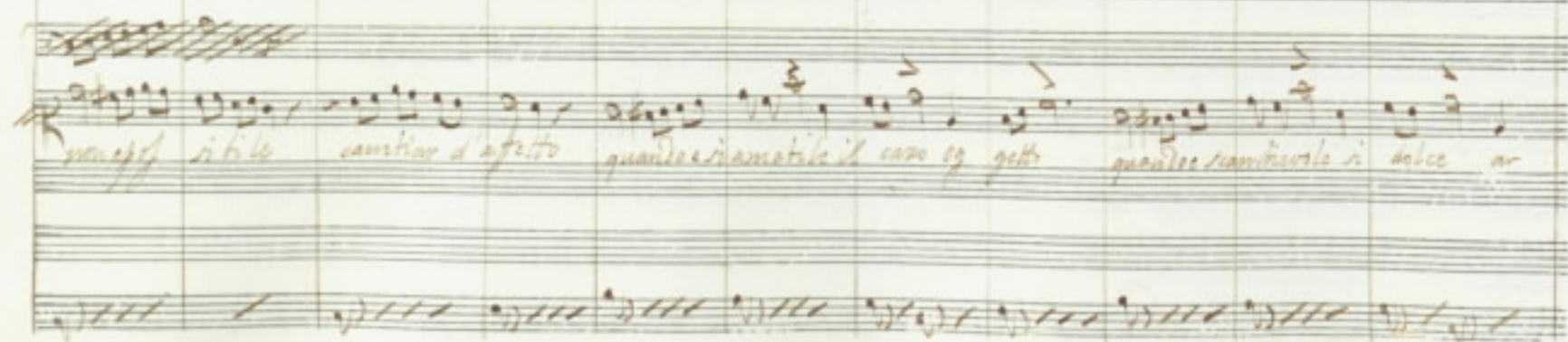
nona pe si a la cambia d'afetto nona pe si a la cambia d'afetto

The score concludes with a double bar line and a final key signature change to one flat (Bb).

quando è amabile il caro og getto
quando è scampievole il dolce ar
dor quando è scampievole il dolce ar
dor quando è scampievole il dolce ar
dor quando è scampievole il dolce ar

50

Handwritten musical score for "Gloria in excelsis Deo" by Giuseppe Verdi. The score is written on ten staves. The first staff is the vocal line, and the second staff is the piano accompaniment. The music is in 4/4 time and G major. The lyrics "Gloria in excelsis Deo" are written below the vocal line. The score includes various musical notations such as notes, rests, and dynamic markings. The handwriting is in brown ink on aged paper.

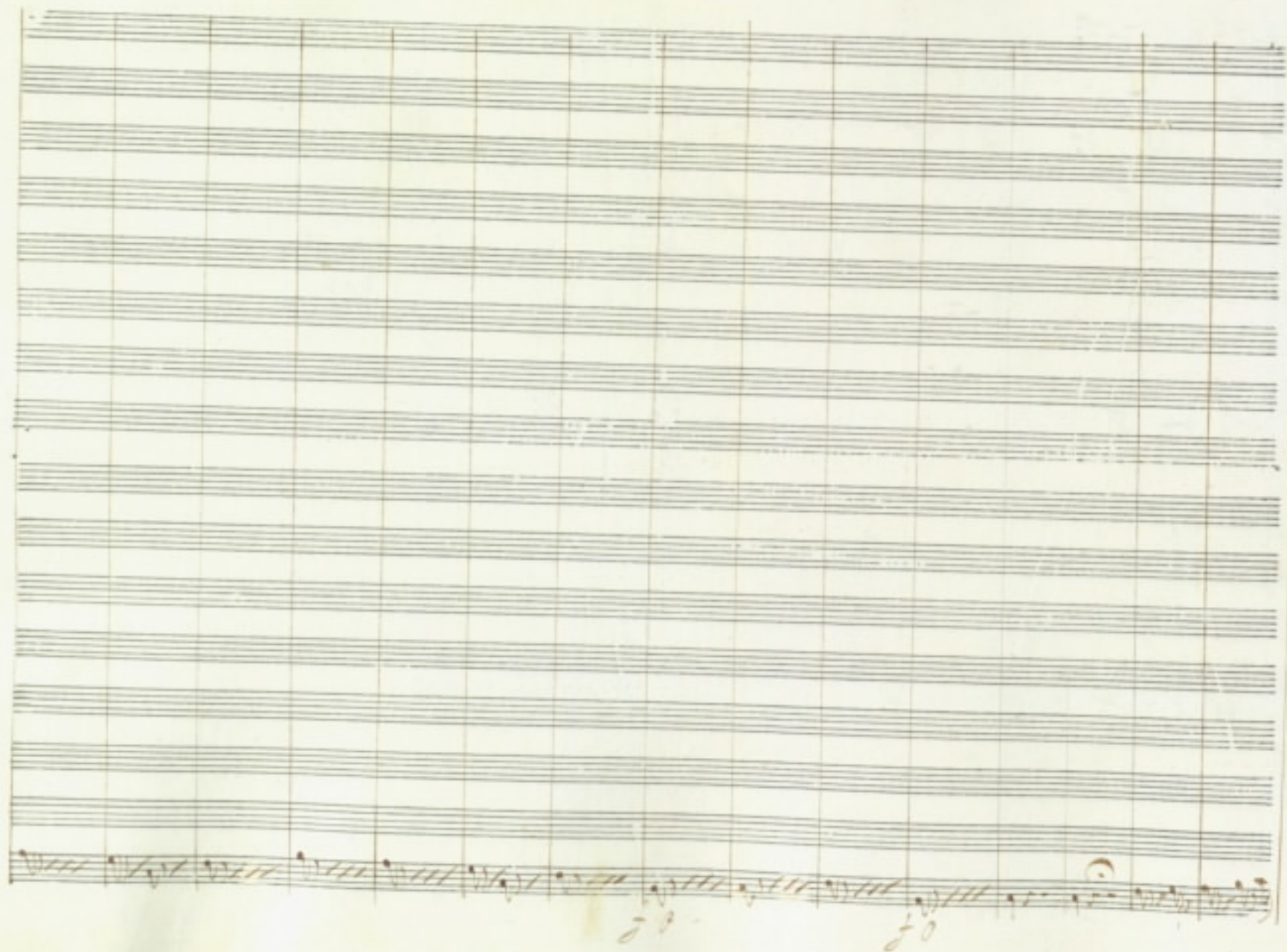


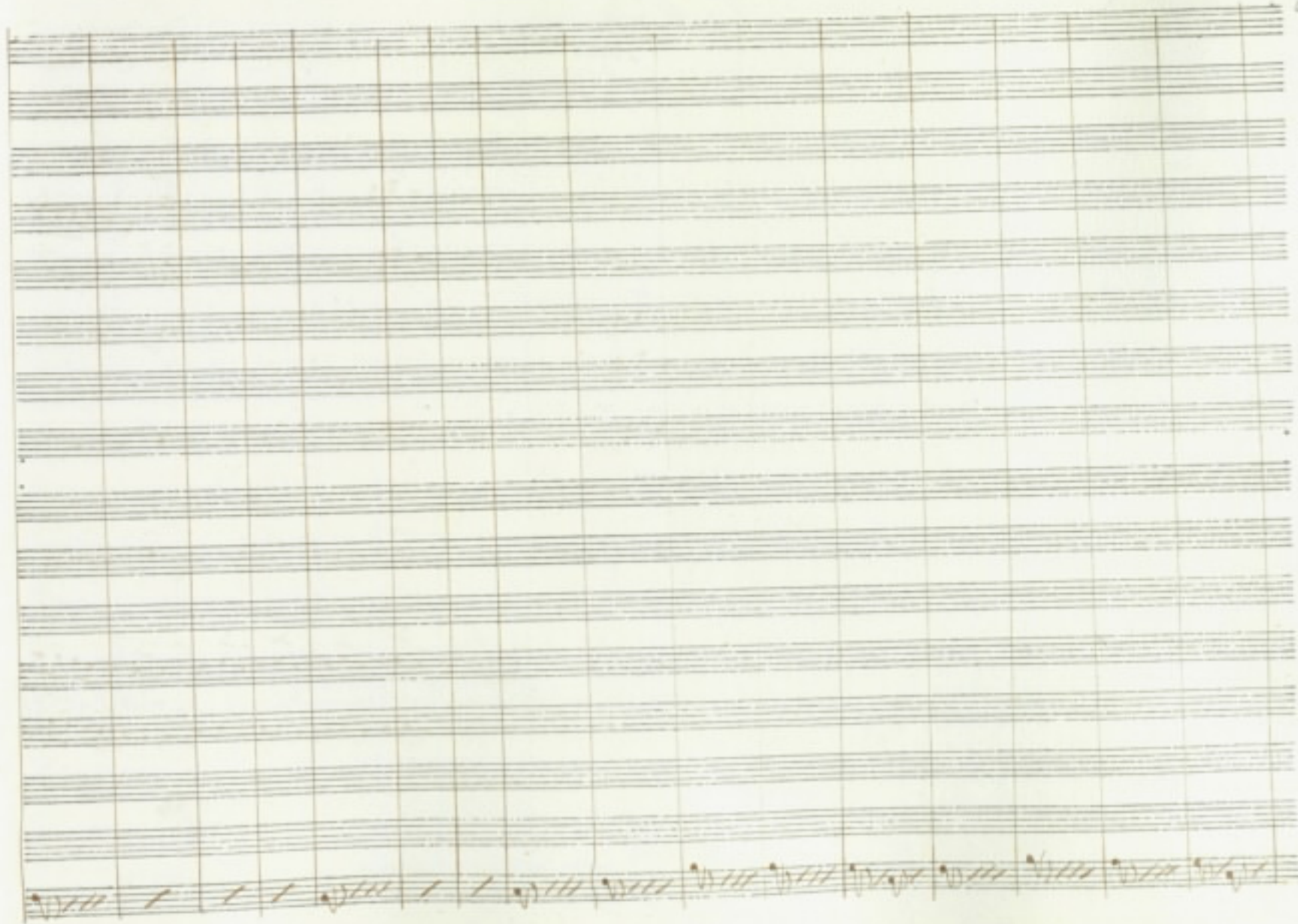


Handwritten musical score for "Gloria" by Giuseppe Verdi. The score is written on ten staves. The first staff is for the Soprano (Soprano), the second for the Alto (Alto), the third for the Tenor (Tenore), and the fourth for the Bass (Basso). The fifth staff is for the Violins (Violini), the sixth for the Violas (Viole), the seventh for the Cellos (Violoncelli), and the eighth for the Double Basses (Bassi). The ninth staff is for the Flutes (Flauti), and the tenth for the Oboes (Oboi). The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the vocal staves.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The word "Pia" is written above the first staff and below the last staff. A diagonal line with the word "Cantabile" is drawn across the middle of the page. The word "Cantabile" is also written vertically along the right side of the page. The word "Cantabile" is also written vertically along the right side of the page.

cor di pia cor





Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes various notes, rests, and dynamic markings such as *ff* (fortissimo) and *dim.* (diminuendo). The lyrics are written in Italian, including the phrase "quando essan tie vole si dolce si dolce or". The score is organized into systems, with some staves containing repeated rhythmic patterns indicated by slanted lines. The handwriting is in brown ink, and the paper shows signs of age and wear.

Handwritten musical score for "Gloria" by Franz Schubert. The score is written on ten staves, with the first six staves containing vocal parts and the last four staves containing piano accompaniment. The music is in G major and 4/4 time. The lyrics are written below the vocal staves, starting with "Gloria in excelsis Deo". The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes various notes, rests, and dynamic markings. The lyrics are written in a cursive script, with some words appearing to be "dolce ar" and "der". The score is organized into measures by vertical bar lines.

Lyrics visible in the image:

dolce ar
der

Dopo il Duetto Clifara Re

58

Re
amore in tirragrazio an garri inganno ella mi aggra mi adora io son felice e
mai ma chi la amara il Barone giudizio fingiam di non ve. vero e sempre
sempre stadi quodis a la tonda i ma figlia eccolo la ma pure io
una figlia mia che in namora no is medice ma darlo alla malora
buongiorno, Colonnello sappiate che quest' oggi giunge il Duca mio genero Re
vero. bravo bravo assai l'ora rianco un gran piacere qui si passa in vuol l'a- Bar

non stas pensando a casi furi incalciam l'argomento) e vi ve tete che il trovarvi qui
Pre
imprendo imprendo sempre voi volete ch'io parta? oh punto ah ah ah ah
Bar
E io partir non posso in un petto non posso come sarebbe a dir
Pre
voi non sapete chi fia chi vi parla in via sentiamo dica dica chi è
Bar
lei son io che tutto in brico si spiccio io son un vostro grande al
Bar
amico! di un amico e poi parli qualche cosa di più diavolo!

Re Bar
c'hai mi mette in un so- petto non v'aria che mi rapisce) oh in surrimento, sicuro i

lui non c'è che dir quegli occhi quella bocca quel naso di famiglia Duca vi ha con-

Re Bar
sunto oh buona) in Duca. vi rallegrate in van pace abbrac ciamo in

Re Bar
sul fante i miei trasporti sono generoso mio prester non più io ade-

Bar
rato mio fuoco (l'abbaglio è curio fittimo oh contento: gran testa che è la

Re Bar
miva (che bel talento andiamo da mia figlia oh che sorpresa sera la

Plü *Via* *Scena* *Crispino*
fuor di casa fode ap pena la bella scena eri dite bella

Crist *Crisp*
gloriosa verè il signor Bassano che volete debbo annunziarvi che fra una mezza

ora giungerai per le porte il signor Duca di Realitz lo sposo futuro della sua figlia

Crist *Crist* *Crist*
lo sposo! ah ah ah ah si dite ah ah ah ah signor Coxiere giungete prepparati

Crist *Via* *Crist*
questa volta la burla è andata a monte, la burla! si si la burla del caro signor

Crist *Crist*
Duca egli è là dentro, colla sposa è col successore, la dentro

Crisp
Pensò il Duca il Duca zitto zitto eccis de punto in me cr

Chel
vedo il Re: Crispina presto la mia sposa chiamò Vengo ec-

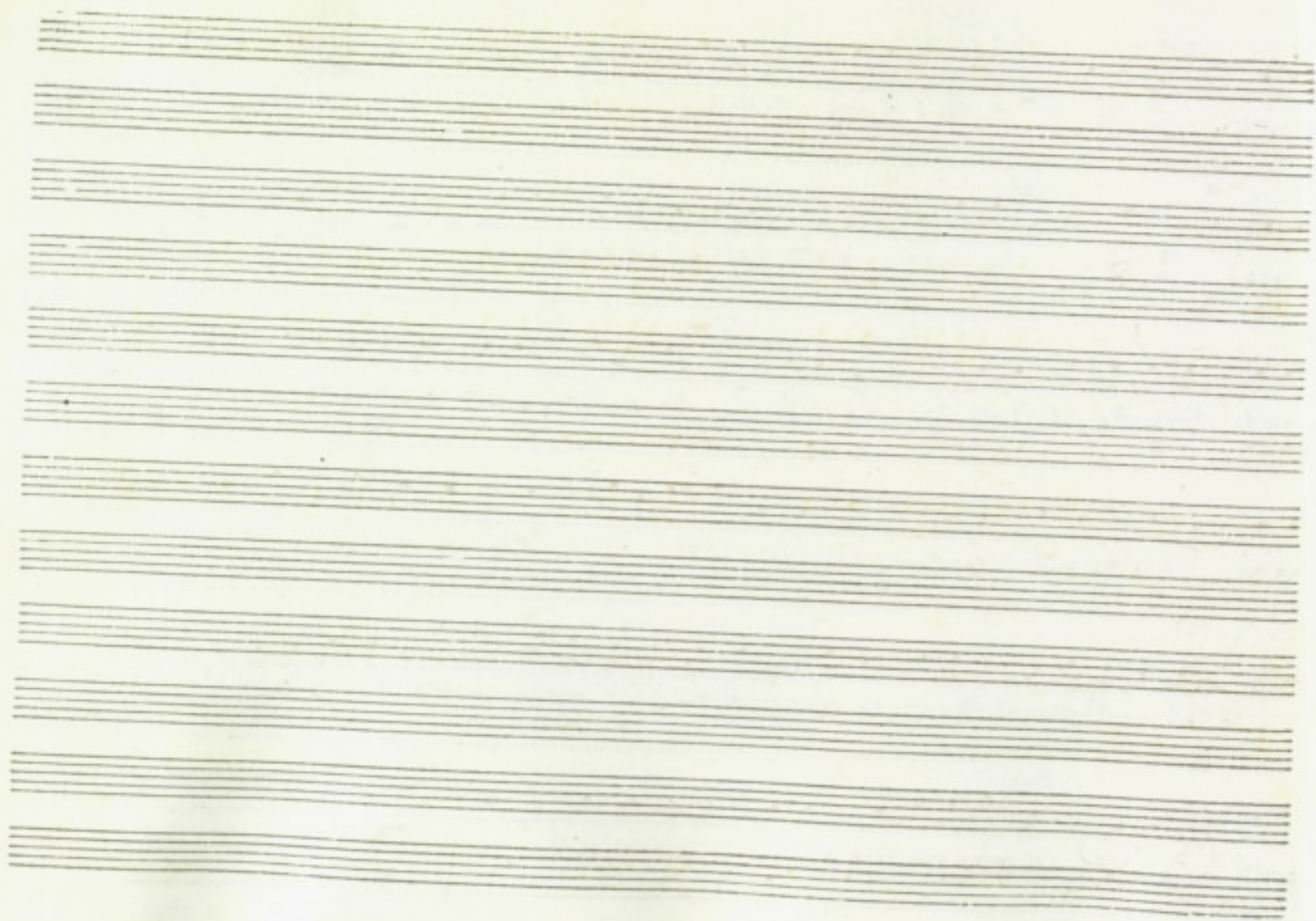
Crisp
bene l'avete veduto, lo vidi eh lo sapo piano che in corte bizantine il padron

vo po' è una regina sperta, ma qui con si sta con gli occhi apperti

Crisp
in son fuori di me dunque co nome del Duca mio di grove in questa casa il Re

presto al Padrone si corra a farne l'ottima relazione

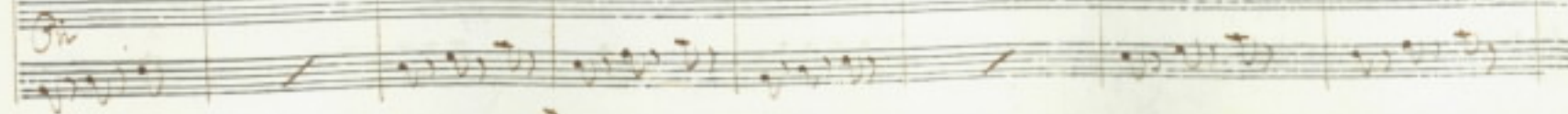
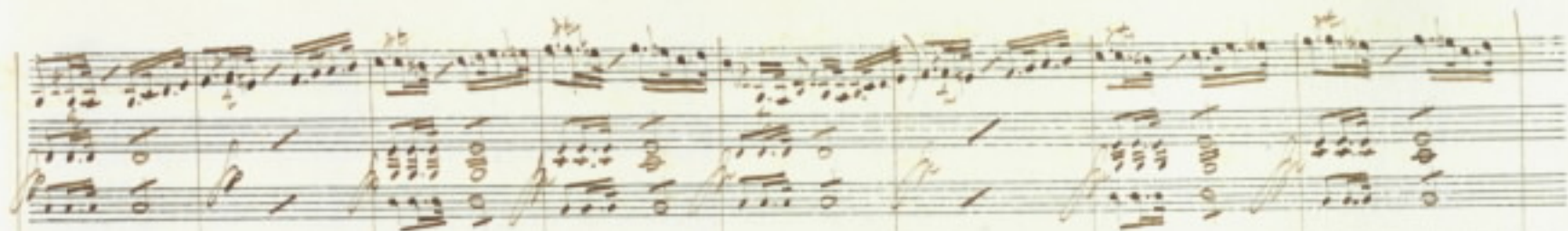
attacca Cavatina
Duca no



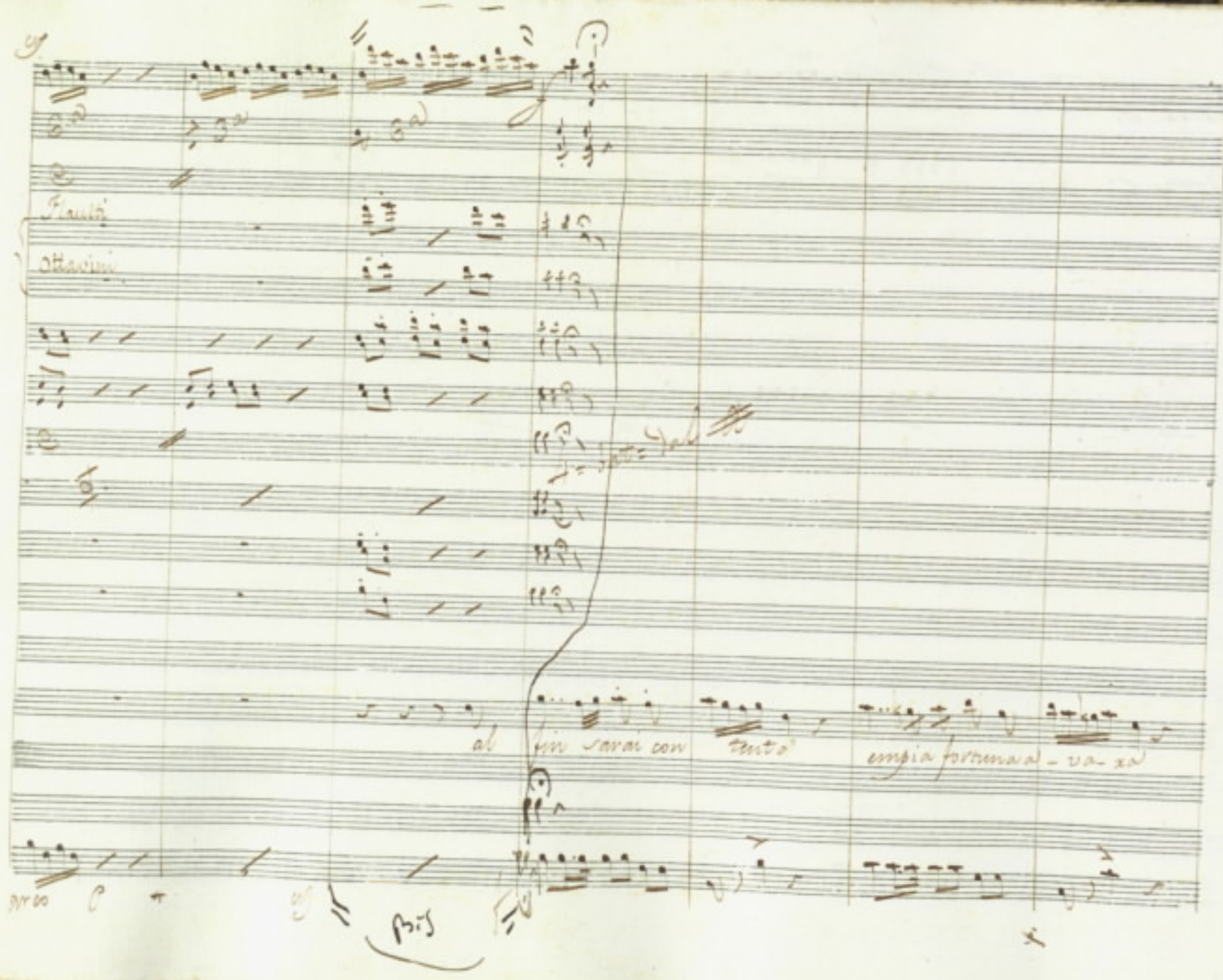
N^o Cavatina Duca

Handwritten musical score for "Cavatina" by Giuseppe Verdi. The score is written on 12 staves. The instruments listed on the left are: Violini (Violins), Viola, Flauto (Flute), Fag. (Bassoon), Cori (Corns), Trombe (Trumpets), Tromboni (Trombones), Oboe, and Cello (Cello). The music is in 3/4 time and G major. The bottom of the page is marked "F. tempo di Blacca".





Handwritten musical score on aged paper. The score is written on multiple staves. The top staff features a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "Flauto" is written in the left margin, and "Ottavini" is written below it. The bottom staff contains the lyrics: "al fin sarai con tanta ungià fortunata - va - xa". The score is signed "Pis" at the bottom left.



Flauto

Ottavini

al fin sarai con tanta ungià fortunata - va - xa

Pis

Handwritten musical score on page 63. The page contains several staves of music. The top section consists of a series of staves with musical notation, including notes, rests, and dynamic markings like *pp* and *sf*. The bottom section features a vocal line with the following Italian lyrics: *quanto mi costi cara si si spianata nobilita quantonni costi cara spian-*. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings.

2. bato Gallo

tata no bil ta al fin sarai con tanto empia fortuna al vasa

7

64

stan

Solo

quanto mi comunicati cara pian tutto notil- tai per me Iste.

basso

4 = bat = simbi

4 = simbi

This is a handwritten musical score on aged, yellowed paper. The score is organized into two main systems, each with a tempo or performance instruction at the top. The first system is marked *4 = bat = simbi* and the second *4 = simbi*. Each system contains five staves. The first three staves in each system are mostly empty, with some initial notation and diagonal slash marks. The fourth staff in each system contains a melodic line with lyrics written below it. The lyrics are: *no gia versa la fa be vanda a mora la fa be vanda a*. The fifth staff in each system contains a rhythmic line, possibly for a drum or similar instrument, with the word *ring* written below it. The paper shows signs of age, including foxing and some staining.

no gia versa la fa be vanda a mora la fa be vanda a

ring

maru ad dio per sempre addio mia bella liber ta ad dio per sempre ad dio mia bella liber

Handwritten musical score on aged paper. The score consists of two systems of staves. The first system has five staves with musical notation and some lyrics. The second system has three staves, with the middle staff containing the main lyrics. The handwriting is in brown ink.

fa al per via di un tanto orgia fortuna a- vana quanti nuoti cara spian tata nobel.

in 2^a ed. Ottavino
 in 2^a ed. Ottavino 8^{va}
 in 2^a ed. Ottavino 8^{va}

finito

ti quanto mi costi mi costi cara, se si pian tata no bi
 ti quanto mi costi mi costi cara se si pian tata no bi

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Italian. The score is written in brown ink.

The lyrics, written in Italian, are:

ta piantata i piantata nobi ta piantata i piantata nobi ta plantata nobi ta pianta ta nobi

The musical notation includes various notes, rests, and bar lines, indicating a complex melodic and harmonic structure. The paper shows signs of age, including discoloration and wear along the edges.

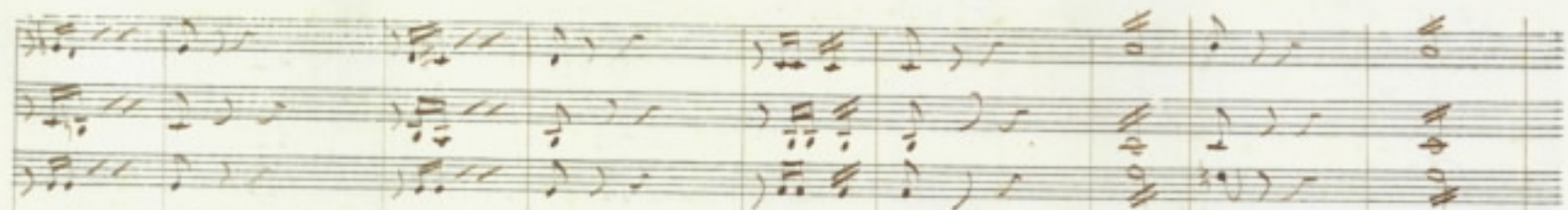
all^o

Punta d'arco

Handwritten musical score on ten staves. The first six staves contain rhythmic notation with various time signatures (C, 2/4, 3/4, 4/4) and some notes. The last two staves contain lyrics in Italian. The manuscript is written in brown ink on aged paper.

Lyrics (bottom two staves):

ta pian ta ta nobil ta
or fi non ci pariamo coraggio e concludiammo al fin e presto



Allegretto

Handwritten musical notation for the first system, featuring a treble clef and various notes and rests.

Handwritten musical notation for the second system, featuring a treble clef and various notes and rests.

Allegretto

Handwritten musical notation for the third system, featuring a treble clef and various notes and rests.

La fo p' pagar debiti la prende per com.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and Italian lyrics. The score includes a vocal line with lyrics "tanti, di viri, di mi- poterio difficoltà non ho" and an instrumental line with lyrics "la prudenza cantandi, di lo e di poterio difficoltà non". The notation includes various musical symbols such as notes, rests, and clefs.

tanti, di viri, di mi- poterio difficoltà non ho

la prudenza cantandi, di lo e di poterio difficoltà non

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and bar lines. There are some markings above the staff, possibly indicating dynamics or performance instructions.

Handwritten musical notation on a five-line staff, starting with a treble clef and a key signature of one flat. The notation includes notes and rests.

lio
chi detto e lo xi. dico
lo fo piu cantandi
lo fanno tante e tanti
anch'io lo fanno
or fu non is per

Handwritten musical notation on a five-line staff, continuing from the previous section. It includes notes, rests, and a double bar line. There are some markings below the staff, possibly indicating dynamics or performance instructions.

A handwritten musical score on aged, yellowed paper. The score consists of approximately 15 staves. The top staves contain complex musical notation, including many beamed sixteenth notes and rests, some with handwritten 'V' or '1' above them. Below these, there are several staves with fewer notes, some marked with '3a' or 'al 1o'. The bottom section of the page features a vocal line with lyrics written in cursive. The lyrics are: *hanno coraggio e conchiu di anno al fin si pronto magie si ben perche lo fo al fine e pronto magie si ben perche lo*. The paper shows signs of age, including foxing and some staining.

hanno coraggio e conchiu di anno al fin si pronto magie si ben perche lo fo al fine e pronto magie si ben perche lo

fo

Handwritten musical score on 15 staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The score is written in a historical style, possibly from the 18th or 19th century. The first two staves have a treble clef, and the subsequent staves have a bass clef. The notation is dense and includes many accidentals and ornaments. The score is divided into measures by vertical bar lines. The handwriting is in a cursive style, typical of the period.

Da

io al fin so prendo moglie se ben per che lo fo

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is written on 15 staves. The top section features a vocal melody (Cantato) and a piano accompaniment. The middle section is a piano solo (Piano Solo) with a melodic line and a bass line. The bottom section is a vocal melody (Cantato) with a piano accompaniment. The lyrics are written in Italian: "L'Espresso".

712

A handwritten musical score on aged, yellowed paper. The score consists of approximately 15 staves. The top four staves contain vocal or instrumental parts with various notes, rests, and slurs. Below these are several staves with lyrics written in a cursive hand. The lyrics are: "fanti, anch'io lo fa- so lo fanno tante. tanti si an- ch'io lo fa- so anch'io lo fa- so anch'io lo fa- so ph fa-". The bottom of the page features a series of staves with rhythmic markings, possibly for a basso continuo or a dance accompaniment. The paper shows signs of age, including foxing and some staining.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score is written in a historical style, likely from the 18th or 19th century. The lyrics are in Italian and appear to be a vocal part of a larger work.

The visible lyrics are:

in prefa to anch io lo farò

The musical notation includes various notes, rests, and dynamic markings such as *ff* (fortissimo) and *ffz* (fortissimo zando). The staves are arranged in a system, with some staves containing multiple measures of music. The paper shows signs of age, including discoloration and some staining.

Recit. Dopo la Cavatina Duca

Si il boccone è amaro ma inghiottirlo conviene e Confonde non
torna eccolo però il Barone è nel fondo? Oh senza dubbio vi è il Bal.
non vi è la Spofina e vi è pure una indovina nata chi noi crede rete un altro
Duca a-mabile gentile garbato maniero lo il suola con di tutta la fa-miglia
l'amor del Padre e l'idolo della figlia? Oh e chi è quest'impotente che u.
surpa il nome mio? Oh con le buone se sapete chi è vi sapete

Grilo *Duc* *Grilo* *Duc* *Grilo*
Daver? brigati e il Re, il Re che sento mai tu non t'inganni ingan-
narmi se io stesso ho veduto e in Palazzo ho ammirato tutti i preparativi de' spo-
Duc
sali anelli sponsali? oh corbo del gran mondo e pur troppo è co- sì già son due
mesi egli vide in mie mani, il ritratto d'Elisa e ne restò col fiato or che veduta l'aura pinda-
cine addio peranza. ad Dio! or posso dir che al Regno maritimo qui son venuto a
Grilo *Duc*
far da testimone e adesso che signi? Corpo di Bacco saria questo mo-

mento d'accomodarci fatti miei meglio ancor che spacciare io non farai più quel tuo pensier d'in-

canto riflettiammo ei si spaccia nel castello pel Duca di Alpitze certo e non

posso in spacciarmi da Re. ^{Du.} Giavola oh bella! ci mi foffia la Dama e bene

io voglio dar scaccornato al Re si voglio al meno imbrocciarlo con fondello

Grifone presto torna al castello e spargi la notizia che arriva il che coppi in

franchizzare e non te mor per resto son qua ^{Cito} io ma portate di grazia...

Duc *Crit* *Duc* *Crit*
che per far. con ma con ti dico vado vado Signor che tanto intrico

Comitia *Bar*
Scena or in miei cari io voglio che ben presto facende siamo ben presto con-

Cliff *Bar*
chiuso ed altri mate che ne dico figliuola! il voler vostro si si bravo

bravo or che lo sposo ho veduto e ti piacque? dolce monte t'adatti e i corfi

giorni s'io parlavo di nozze eran planti con confiori de liqui. via *Barone*

Bar *Critina*
non ha martiri cat. ohio solo tanto mia che strepito i questo: ah Signor

Bar
fate presto dico: a momenti qui arriva ma spiegati chi arriva

Crist
oh se vedeste quanto affabile egli è questo è grazioso ma chi in malora?

Crist tutti
il Re! il Re! che dissi (oh questa saria bella!) il Re.

Duca
poveri noi! cominciamo ad in contrarlo eccolo a voi

attacca $\frac{4}{4}$ in Cadenza



Nº 6. Quartetta

75

Violini

Viola

Flauti

Oboi

Clar. La

Bass. Pic. fagotti

Bass. Pic. Cor

Tramonti Trombe

Tromboni

Clifa

Tu

Baroni

Duca

Violon

Adagio

Libre

Libre

qualcunore

qualcunore

al pie

Duca i il

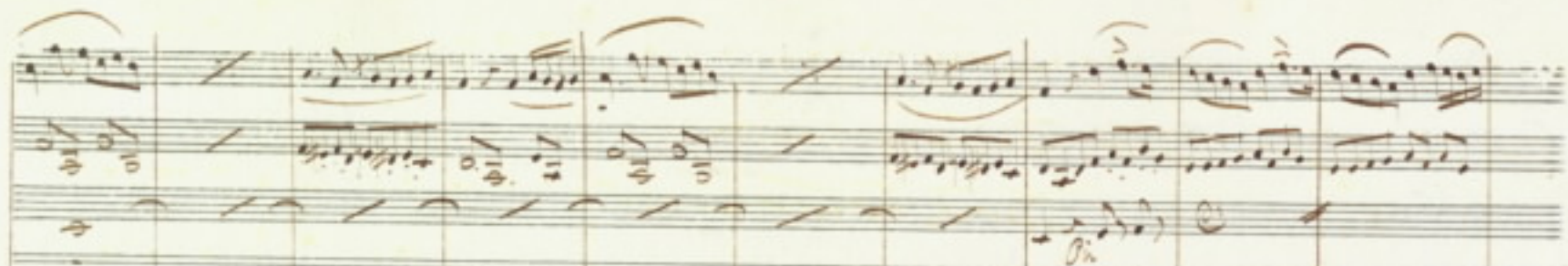
Duca

The image shows a handwritten musical score on aged paper. The title at the top left is 'Nº 6. Quartetta'. The page number '75' is written in the top right corner. The score is arranged in 15 staves. The first 10 staves are for instruments: Violini (Violins), Viola, Flauti (Flutes), Oboi (Oboes), Clar. La (Clarinet in A), Bass. Pic. fagotti (Bassoon), Bass. Pic. Cor (Bassoon), Tramonti Trombe (Trumpets), and Tromboni (Trombones). The next 5 staves are for vocal parts: Clifa, Tu, Baroni, Duca, and Violon. The lyrics are written below the vocal staves. The score includes various musical notations such as clefs, time signatures, and notes. There are also some handwritten annotations like 'Libre' and 'qualcunore'.

Handwritten musical score on aged paper, featuring multiple staves and lyrics. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in Italian and include the following phrases:

maledetti!
che deggio far?
non fermato!
state in
freddo in mobile
come una statua

[illegible]



non mi lascia respirar
parla tu la sorpresa non mi lascia respirar non mi lascia non mi lascia non mi lascia respi-
ra

Handwritten musical score on aged paper, featuring multiple staves and a vocal line with lyrics.

Top Section: Includes several staves with musical notation, including notes, rests, and dynamic markings such as *pp* (pianissimo) and *f* (forte). There are also some handwritten annotations above the staves, possibly indicating fingerings or breath marks.

Middle Section: Features a vocal line with lyrics written in Italian. The lyrics are: *rar la so prelo lo stu poro non me lascia rari rar la so prelo lo stu poro non multa da respirar, no respirar*. The music is written in a single staff with a treble clef and a key signature of one flat.

Bottom Section: Includes several staves with musical notation, including notes, rests, and dynamic markings such as *pp* (pianissimo) and *f* (forte). There are also some handwritten annotations below the staves, possibly indicating fingerings or breath marks.

come ~~al~~ al ~~o~~

il tuo nome mi ha fatto crimine verso la patria, la provincia, mi consiglia di tornare e recar dal mio

Pr

senza mel'har fatto timida refo lo ga. piglio la pro senza na an piglia a ta. cor e recon- dar, a tacer a tacer recon-

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* (pianissimo) and *f* (forte). The lyrics, written in a cursive script, are: "Javatasu a taceru, regular a ta ceru, ceru dar a ta ceru, ceru dar a ta ceru." The score is divided into two main sections by a double bar line. The first section ends with the handwritten note "L = fine". The second section continues the melody and includes dynamic markings like *pp* and *f*.

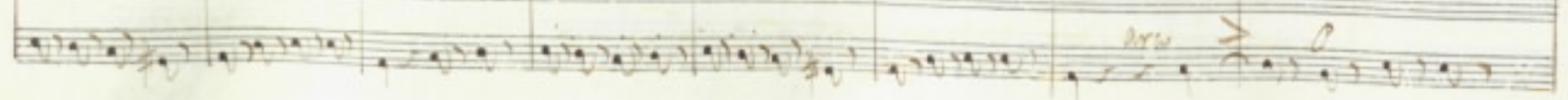


mate e con fusi ci tro- vate, col si- lenzio dice il core qualche il labbro di non fa ah ri- guardan perdo

Poco



rate se con fu i ci so rate al si lenzio di quel coro qualche il labbro di non si qualche il labbro qualche il labbro di non si



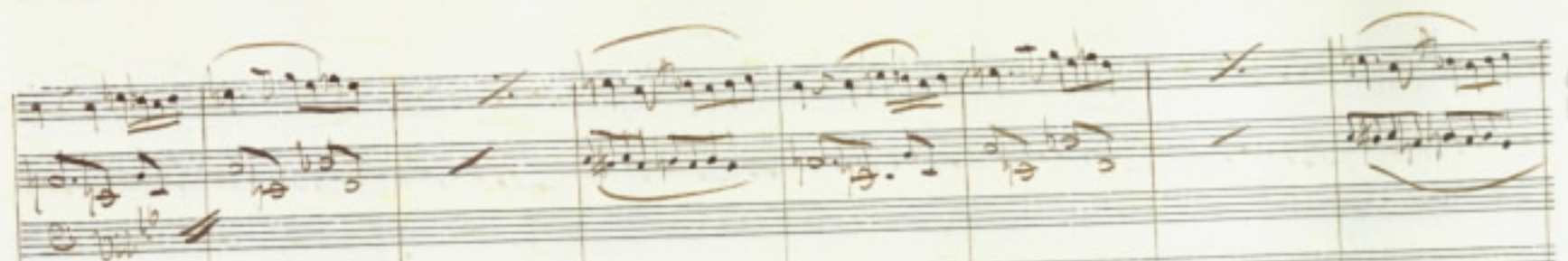
Handwritten musical score on page 81. The page contains several staves of music. The top system includes staves with notes and rests, with dynamic markings such as *pp* (pianissimo) and *f* (forte). Below the main musical staves, there are sections of text in Italian, likely lyrics or performance instructions, written in a cursive hand. The text includes phrases like "in qualche il labbra, qualche illabre di non la, non in non in qualche il labbra di non in non in non in qualche il". The bottom of the page features more musical notation, including a large *f* marking and various note values.

A handwritten musical score on aged, yellowed paper. The score consists of approximately 15 staves. The notation is in brown ink and includes various musical symbols such as clefs, notes, rests, and bar lines. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of 18th or 19th-century manuscript notation. There are several measures where the music is crossed out with diagonal lines. In the lower section, there are lyrics written in a cursive hand. The paper shows signs of age, including discoloration and some wear along the edges.

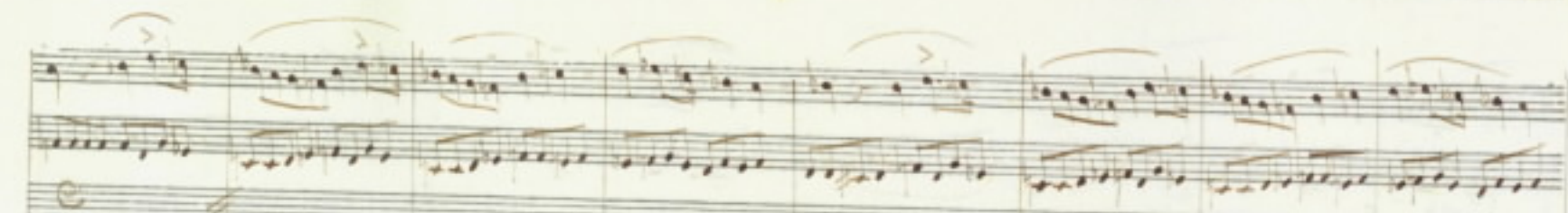
Handwritten musical score on aged paper. The notation includes various musical symbols, clefs, and notes. The lyrics are written in a cursive hand below the staves.

Lyrics: *Laure vir nam in no no nam in*

82



can a mi ci vado mando complimenti tutti in bando an fiam trattar mi piace alla buona e in liber.



fa con a. mi di del co. manto complimenti tutti in bando - sap p. d. m. trattar mi piace alla buona e in liber.

Handwritten musical score on page 83. The score consists of two systems of staves. The top system has two vocal staves (soprano and alto) and four piano accompaniment staves. The bottom system has two vocal staves and four piano accompaniment staves. The music is written in a historical style, likely 18th or 19th century. The lyrics are written below the vocal staves.

fa san fa son alla buona con libertà alla buona con libertà alla

83

A handwritten musical score on aged, yellowed paper. The score consists of approximately 15 staves. The top section features a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and bar lines. A large diagonal line is drawn across the middle of the page, likely indicating a section break or a change in the score. The bottom section of the page contains lyrics written in a cursive script, which appear to be in Italian. The lyrics are: "buona con libertà alla buona — alla buona con liber ta con liber ta". The paper shows signs of age, including discoloration and some wear along the edges.

buona con libertà alla buona — alla buona con liber ta con liber ta

84

Handwritten musical score on page 84. The page contains several staves of music. The top section features a complex melodic line with many beamed notes and slurs, likely for a vocal or instrumental part. Below this, there are several staves with rests, indicating a period of silence or a change in the musical texture. The bottom section of the page contains two staves with lyrics written in Italian. The first staff has the lyrics "Quaque sena comeli menti" and the second staff has the lyrics "accopliete qui fore -". The musical notation includes various note values, rests, and slurs, typical of handwritten musical manuscripts.

Quaque sena comeli menti

accopliete qui fore -

enti il Barone la sua figlia e per quinto di famiglia anche il Duca anche il

Handwritten musical score for a choir or orchestra. The score consists of approximately 10 staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *al. p. vo* and *Un. Cor*. There are also some handwritten annotations and slurs across the staves.

Handwritten musical score with lyrics in Italian. The lyrics are written below the notes on the staves. The text includes:

Duca, si Duca Duca, a vanti dove sta la civil ta dove sta la civil ta
 ora vedo il Duca Ah

The score continues with musical notation on several staves below the lyrics.

Handwritten musical score on aged paper, featuring multiple staves and lyrics.

Lyrics:

(oh me ci amo)

testo coro
Duce
qua la man
ci cono-
via -
mo di cono-

Handwritten notes:

- Handwritten notes and symbols are present above and below the staves, including various musical notations and a large, stylized signature or mark at the bottom center.

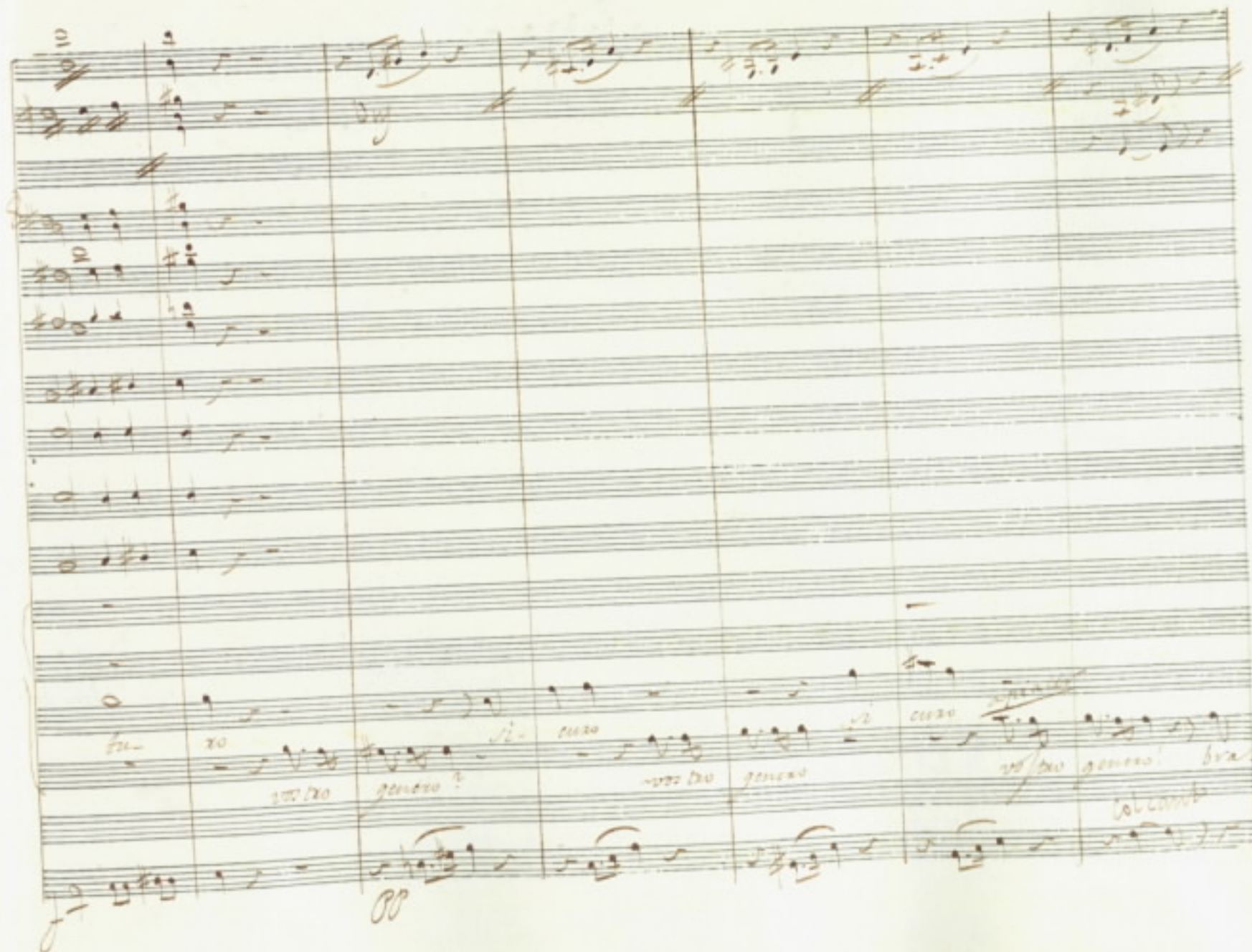
Handwritten musical notation on three staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and slurs, with some notes beamed together. The middle and bottom staves also contain musical notation, including notes and rests.

Handwritten musical notation on three staves, featuring lyrics in Italian. The top staff has the lyrics "tutta con te" and "della sposa sua". The middle staff has the lyrics "viva no non è va non è va". The bottom staff has the word "Più". The notation includes notes, rests, and slurs, with some notes beamed together.

Handwritten musical score on aged paper. The score consists of several staves. The top system includes a vocal line with lyrics and a piano accompaniment. The middle section features a large bracketed section with lyrics. The bottom system includes a vocal line with lyrics and a piano accompaniment.

ta tatta benti *Qella verra utaf ta*

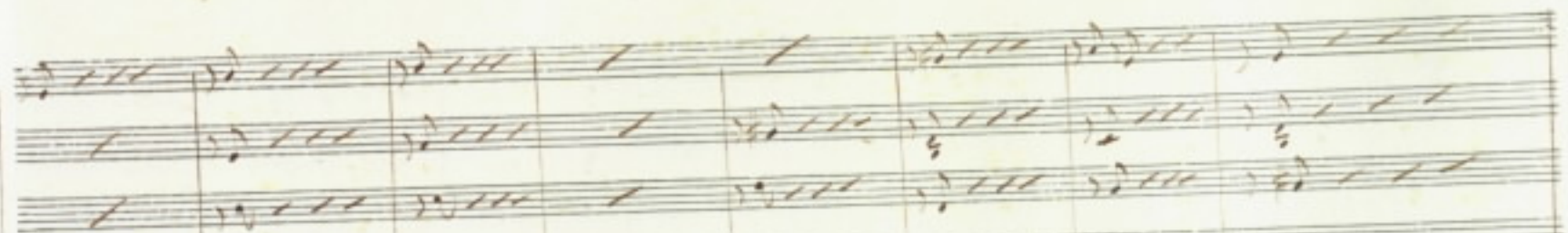
Baum *Arcin lui xicono* *ce- te il suo gonnoso fu*



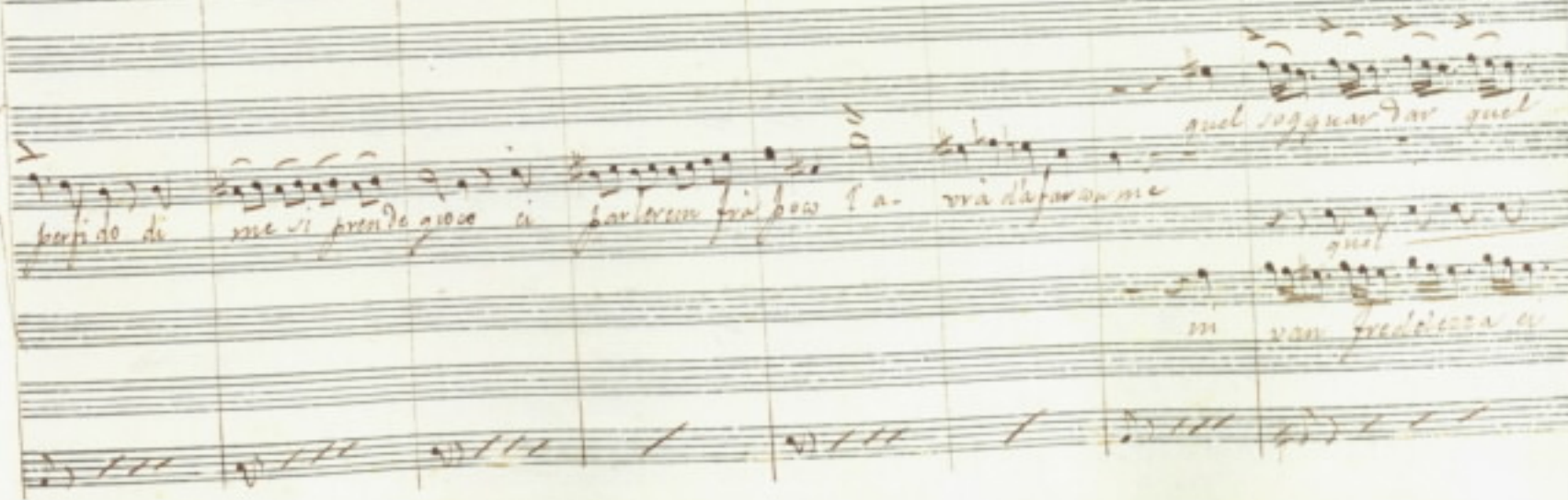
Handwritten musical score for the first system. It consists of three staves. The top staff contains a series of notes, some with slurs. The middle and bottom staves have rests. Above the first staff, there are handwritten markings: a 'V' and a '0'. To the right of the system, the instruction 'Punta d'arco' is written, followed by a 'p' (piano) dynamic marking and a series of slanted lines indicating a bowing technique.

C

Handwritten musical score for the second system. It features two staves. The top staff has a series of notes with slurs. Below the first staff, the lyrics 'figliu bella uolta bella scelta in venetia' are written in cursive. The bottom staff has rests. To the right of the system, the instruction 'con qual franchezza' is written, followed by a 'p' (piano) dynamic marking and a series of slanted lines. Below the bottom staff, the instruction 'Punta d'arco' is written, followed by a 'p' (piano) dynamic marking and a series of slanted lines.



ranchiera



flauto

violin

vedere mi sembra sono un po' di noi xacullo e gioco per che si prendano le
 simula tra per tagliocchi il fero ma prima entro al gioco si ha da lagnar di se

15^a batta del C.

Handwritten musical notation on a single staff, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of a few notes and rests.

Handwritten musical notation on a single staff, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of a few notes and rests.

Handwritten musical notation on a single staff, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of a few notes and rests.

Handwritten musical notation on a single staff, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of a few notes and rests.

Handwritten musical notation on a single staff, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of a few notes and rests.

A mezzo voce

f

cat. dell'ac.

quel soggiar dar quel si de re strano
 me sem bro un po co
 con qual franchezza il pop lo di me
 si dover se
 mi sem bra d'ano un po co
 di noi trastullo e
 in van predica e simul a
 tra spiar da gli occhi d'foco
 gioco
 ci par loren fra
 gio co
 ma prima en tra al

Le finale.

gioco par che si prenda il Re di noi trattive oio a par che si prenda il
 po da l'aura da far con me a parlerem fra poco l'aura da far con
 par che si prendai Re di noi trattive oio a par che si prendai Re
 gioco sa da lagnar di se ma prima entro nel gioco l'ha da lagnar di

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The lyrics are in Italian and appear to be a song or a scene from a play.

col flauto *col flauto* *col flauto*

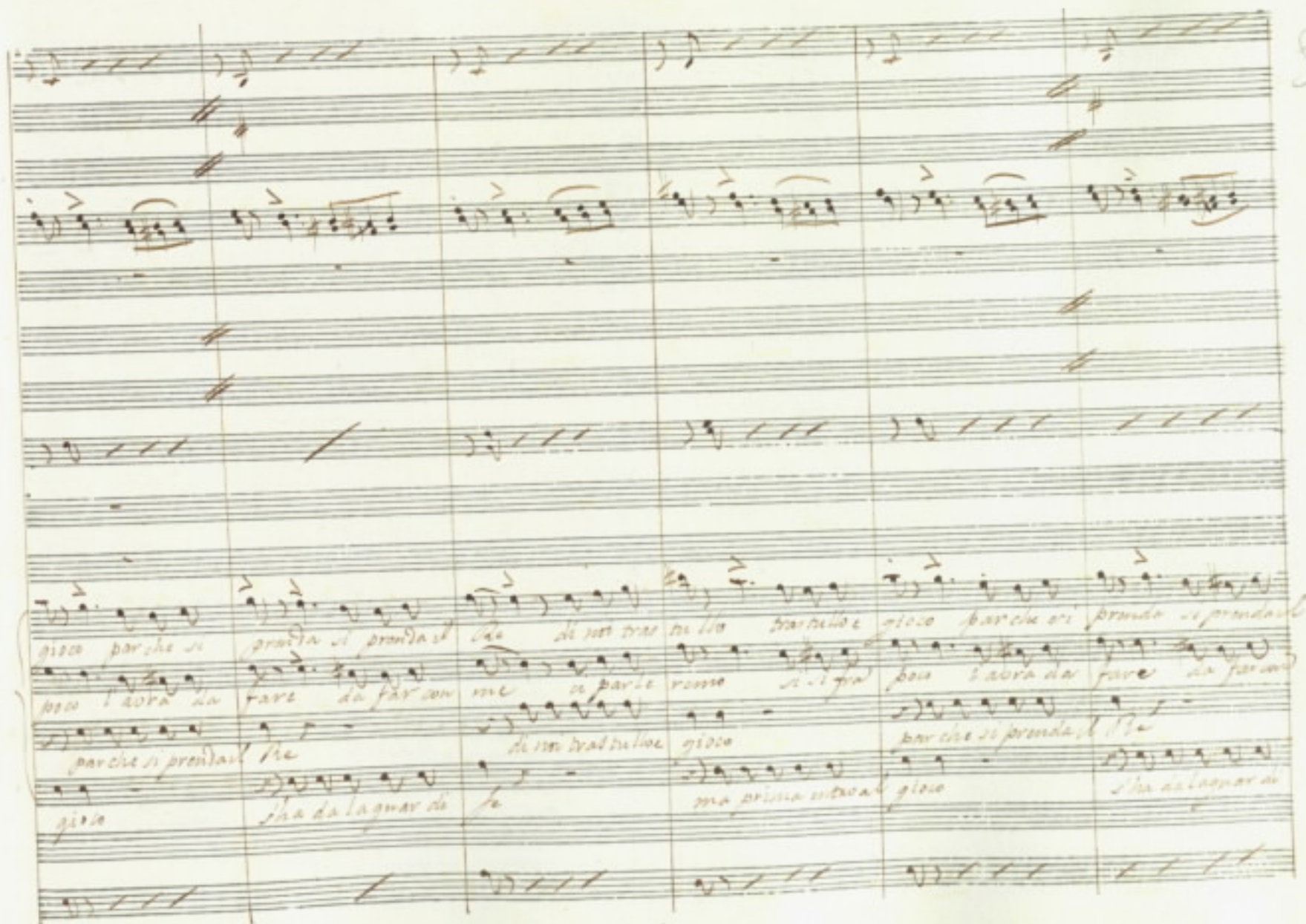
che di noi bral tutto brastullo e gioio par che si prenda si prendan il Re di noi bras- tutto brastullo e

mei si parla vengo si si gra poco l'ora da far di far con me ce parlo vengo si si fin

di noi bral tutto brastullo e gioio par che si prenda si prendan il Re di noi brastullo e gioio

se ma prima entro con lui nel gioio l'ha da la gran la gran di e ma prima entro al

81



Handwritten musical score on aged paper, featuring multiple staves with musical notation and Italian lyrics. The score is divided into measures by vertical bar lines. The notation includes various note values, rests, and dynamic markings. The lyrics are written in Italian, with some words appearing in multiple measures. The paper shows signs of age, including yellowing and some staining.

me si con
and. agguarlar quel sì dirmi con ben cramo con sua
in con freddezza si simula ma per la pioschi il suo

He si pron da il
me si con
di noi du brullo e più par che si pron da il He
ma primo in quel gioa Ma da la mano di b, in a da la mano di b

82

[illegible]

This image shows a handwritten musical score for the 'Gloria' from Giuseppe Verdi's opera 'Aida'. The score is written on aged, yellowed paper and includes parts for vocal soloists and piano accompaniment. The notation is in Italian, with lyrics written below the vocal staves. The score is divided into measures by vertical bar lines, and the piano part includes various musical notations such as notes, rests, and dynamic markings. The handwriting is in ink, and the overall appearance is that of a historical manuscript.

Handwritten musical score for "L'Alceste" by Gluck. The score is on aged paper and includes staves for vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The title "L'Alceste" is written in the top left. The score is marked with "pp" (pianissimo) and "animato" (lively). The number "93" is written in the top right corner. The bottom right corner has the signature "G. Gluck" and the date "1771".

Handwritten musical score on aged paper. The top half of the page contains several staves of music, including a complex keyboard part with many sixteenth notes and a vocal line. The bottom half features a section labeled "Duetto" with a vocal line and a keyboard accompaniment. The lyrics "Or fu che facciammo albreve paggianno il fur del balazzo uo louto g." are written below the vocal line.

89

Punta d'oro

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The text "Punta d'oro" is written above the first staff. The lyrics "rar il fendo il Pa larzo vo tutti gi rar" are written below the sixth staff. The text "a go" is written below the seventh staff. The text "Si Jowa" and "Pa Jowa" are written below the eighth and ninth staves respectively. The text "Si Jowa" and "Pa Jowa" are written below the tenth and eleventh staves respectively. The text "a go" is written below the twelfth staff.

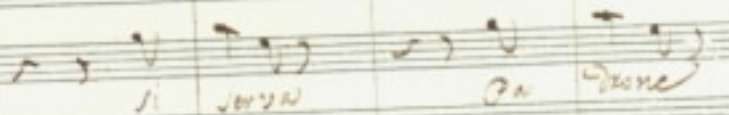
Handwritten musical score on a page with 12 staves. The notation is in a historical style, featuring a treble clef and a key signature of one sharp (F#). The first staff contains a few notes, while the remaining staves are mostly empty, suggesting a draft or a piece of music that is mostly unwritten.

Handwritten musical notation on two staves. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The notation is in a historical style, featuring a treble clef and a key signature of one sharp.

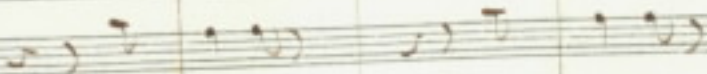
piu' coman dor

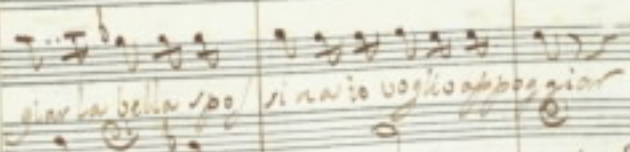
Handwritten musical notation on two staves. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The notation is in a historical style, featuring a treble clef and a key signature of one sharp.

in via prece *gite con una permissione la bella spina so voglio appog-*



 si seran on done





 giac la bella po si nario voglio appoggiar



Handwritten musical score on aged paper, featuring multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written in Italian and are partially obscured by the musical notation.

Lyrics visible in the lower staves:

- con sua carissima
- an di-gno
- an che dite?
- ver vera
- ca-tina
- ca-

The score is divided into measures by vertical bar lines. Some staves are crossed out with diagonal lines, indicating they are not to be played. The handwriting is in ink, and the paper shows signs of age and wear.

L'amiche ta - noia la nica

di puer
con rose di mir mi
se spurem
non fate la
tocca che zambra mi fa
tucca soffre em
ciucca in ma de non
l' amico ta - noia la nica

Handwritten musical score on aged paper, featuring ten staves. The notation includes rests, a diagonal line across the middle staves, and vocal lines with lyrics in Italian.

Lyrics:

soffro mi tocca che vaffiammi fai

non fatola circa un ma. Maesta

fai

l'amico ta. tocca da si der mi

fai

Handwritten musical score on page 87. The score consists of ten staves. The first five staves contain musical notation with various clefs and notes, some of which are crossed out with diagonal lines. The sixth staff begins with the lyrics "che rap- tiam fa che rap- tiam fa che rap- tiam fa" and continues with "con sa a man ta con sa a man ta con sa a man ta" and "ra xi der mi fa da ridormi fa da ridormi fa". The seventh staff contains the lyrics "che rap- tiam fa che rap- tiam fa che rap- tiam fa" and continues with "con sa a man ta con sa a man ta con sa a man ta" and "ra xi der mi fa da ridormi fa". The eighth staff contains the lyrics "che rap- tiam fa che rap- tiam fa che rap- tiam fa" and continues with "con sa a man ta con sa a man ta con sa a man ta" and "ra xi der mi fa da ridormi fa". The ninth staff contains the lyrics "che rap- tiam fa che rap- tiam fa che rap- tiam fa" and continues with "con sa a man ta con sa a man ta con sa a man ta" and "ra xi der mi fa da ridormi fa". The tenth staff contains the lyrics "che rap- tiam fa che rap- tiam fa che rap- tiam fa" and continues with "con sa a man ta con sa a man ta con sa a man ta" and "ra xi der mi fa da ridormi fa".

Allo. And.

Clar. grad //

Pi di di ve ti ti fammi dir fatto ma se non termina questo pal fatto forre la

Allo. And.

Allo animato

88

Handwritten musical score on aged paper, page 141. The score is written in brown ink and consists of two systems of staves. The top system has five staves, and the bottom system has five staves. The music is written in a style typical of 18th or 19th-century manuscript notation. The bottom system includes Italian lyrics written in cursive. The page is numbered '88' in the upper right corner.

ripresa al ciarlatano o presto o tardi si volta ra. si forse la ripresa al ciarla ta no o presto o

Handwritten musical score for the first system, featuring multiple staves with complex notation including notes, rests, and slurs.

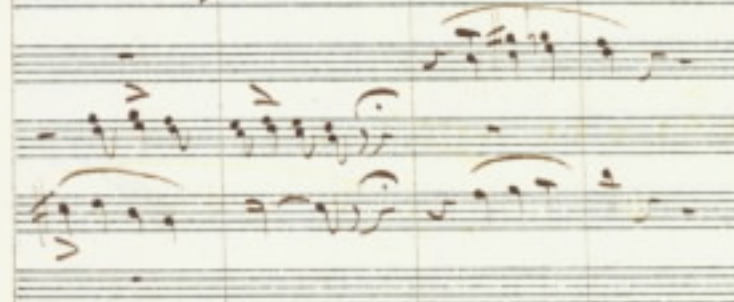
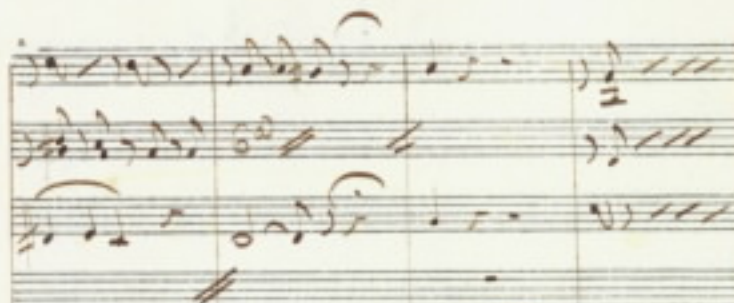
Handwritten musical score for the second system, including Italian lyrics and a "Dovero" marking.

tanti si volte va per la ripara al dar la ta no o presto tanti si volte nu

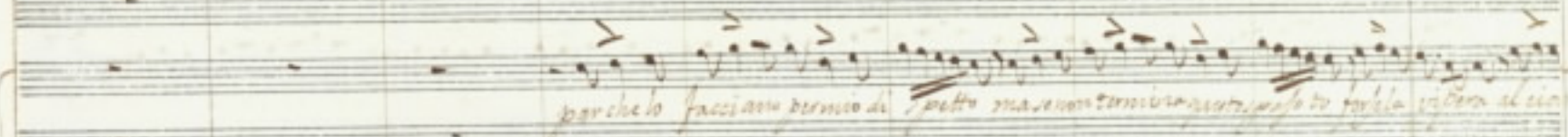
Dovero

[illegible]

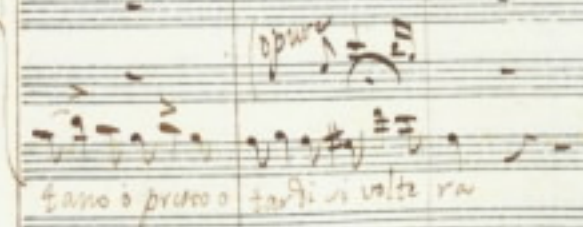
tarli si volte ra si furela vpera al ciarla ta no o pruto tarli si volte ra furela vpera al ciarla



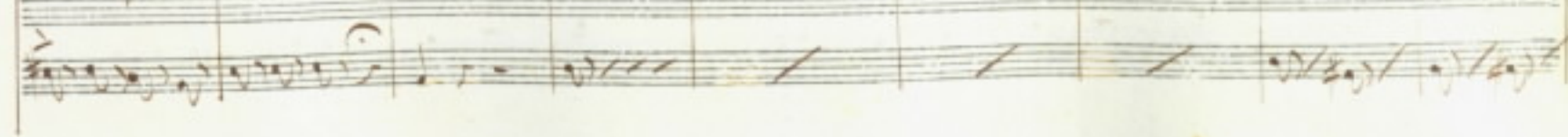
2^a = 1^a = dal



perche lo facciano pernio di petto ma non terminano questo pezzo di parola sopra al corno



tano o pruo o tanti si volte ra



Handwritten musical score on aged paper, featuring two staves with notes and lyrics. The lyrics are in Italian and appear to be a religious or liturgical text.

The lyrics are:

tano spretatari i volte ra si fofela impera abiania tano protuo tardi i volte ra fofela impera abiania tano protuo o tardi i volte

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mf*, *f*).

101

Handwritten musical score for the first system. It consists of several staves. The top staff has a treble clef and a key signature of one sharp (F#). Below it are several staves with various musical notations, including notes, rests, and slurs. The handwriting is in brown ink on aged paper.

Handwritten musical score for the second system, including lyrics in Italian. The lyrics are written below the musical staves.

ra -

par che lo

xi di

il caro genero prova di

gatto, ma se non opera con più rispetto

per via diavolo prova di

fac

ver

uano per me

ti si farò un dei -

gatto ma se non termina il mio spav -

finiti 2 volte

alto
alto
ma se non
forse la vi porta al ciarla
no o presto tardi si volta ra
forse la vi porta al ciarla
cane o presto tardi si volta

10
ten
mi na qua
forse la vi porta al ciarla
cane o presto tardi si volta

Amile

coi fla

Obi

Ving

setto

for el a vira al ciar la

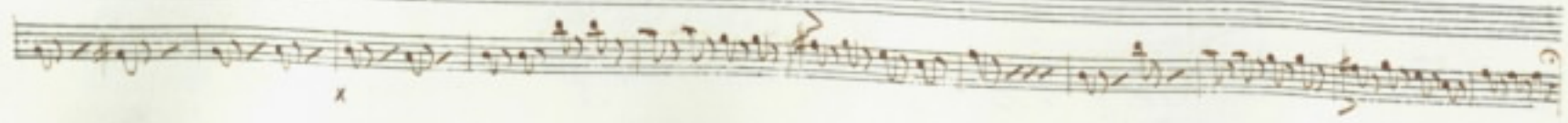
fex la vira al ciar la

o prato car di si vol to

o prato car di si vol to

This image shows a handwritten musical score for the opera 'L'Alceste' by Christoph Willibald Gluck. The score is written on aged, yellowed paper and includes vocal parts and piano accompaniment. The lyrics are in French, and the music is in a classical style. The score is divided into measures by vertical bar lines, and the vocal parts are written on staves with lyrics underneath. The piano accompaniment is written on staves with musical notation. The score is a page from a larger manuscript, and the handwriting is in ink.

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is written on ten staves. It includes various musical notations such as notes, rests, and dynamic markings. The lyrics "L'Espresso" are written in the first staff. The score is marked with "f" (forte) and "p" (piano). The tempo is marked "Allegro". The score ends with a double bar line and a repeat sign.

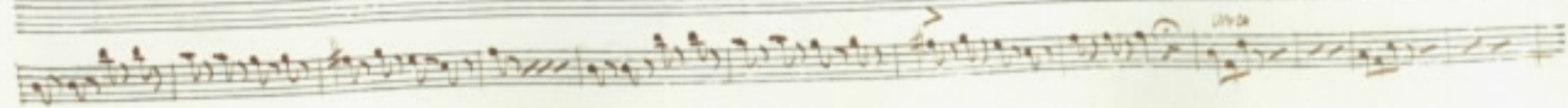


106





105



[illegible]

106

(Corno
Tromba)
Tromba

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The lyrics are written in Italian and appear to be a vocal melody. The score is divided into two systems by a double bar line. The first system contains staves 1 through 5, and the second system contains staves 6 through 10. The lyrics are written below the staves, corresponding to the vocal line.

Lyrics (Italian):

ciarla sa no o pre to o tardi si volte ra
tardi si volte ra o pre to o tardi si volte ra

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is written on ten staves. The first staff is a vocal line with lyrics "L'Espresso". The second staff is a vocal line with lyrics "L'Espresso". The third staff is a vocal line with lyrics "L'Espresso". The fourth staff is a vocal line with lyrics "L'Espresso". The fifth staff is a vocal line with lyrics "L'Espresso". The sixth staff is a vocal line with lyrics "L'Espresso". The seventh staff is a vocal line with lyrics "L'Espresso". The eighth staff is a vocal line with lyrics "L'Espresso". The ninth staff is a vocal line with lyrics "L'Espresso". The tenth staff is a vocal line with lyrics "L'Espresso". The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "f".

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score is organized into measures, with some measures containing multiple notes or rests. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings like *forte* and *molto*. The handwriting is in ink, and the paper shows signs of age and wear.

Dynamic markings visible above the staves include:

- forte*
- molto*

Lyrics written below the staves include:

- vi si unite ro*
- ra de volte*

The score is written on a system of staves, with some staves containing multiple measures of music. The notation is dense, with many notes and rests. The paper is aged and yellowed, with some staining and wear visible along the edges.

104



Dopo il 4.^{to}

108

Cantata
viri uirumque De quanto i gratias affabile geniale che ne dite non sembra ancora

Canto
voi che senza dubbio il mio Padre i vostri compi ti sono vostri Padrone?

Cant
quo i il mio Padrone intendo dire il Re ma di grazia mi dite qual di due voi ser-

Cant
vite poc' anzi mi diceste per cortesia del Duca e poi come

Cant
qui veniste frai per l'arrivo d'annunziar di sua maestà ecco dispo

Cant
fra il Re che qui vedete il Duca mio Padre paga tanti onori mia ch'io seruo l'uno e

l'altro è un tempo istesso *Crit* Dunqua son molto amico *Crit* oh in di vi *Crit* figurate vi il
 Pre se avrò piacere nelle nozze del Duca *Crit* oh questo poi forse si forse no parlar non
 posso balta una carta cela prima veder io vò gado vado e pri
 tutto vi di so *Crit* forse si forse no e mi la si
 quest'è un mistero colui lo cela in vano scoprirlo io spero

attacca Arietta Cristina
 è poi finale

Nº 61/2 Aria Cristina

Violini

Vcllo

Flauto

Oboi

Clar. Alto

Fag.

Corni di

Cristina

Viola

All. mod.

103

Handwritten musical score for 'Aria Cristina'. The score is written on ten staves. The first staff is for Violini, the second for Vcllo, the third for Flauto, the fourth for Oboi, the fifth for Clar. Alto, the sixth for Fag., the seventh for Corni di, the eighth for Cristina, the ninth for Viola, and the tenth for All. mod. The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is G major (one sharp) and the time signature is 6/8. The tempo is marked 'All. mod.' (Allegretto moderato). The score is written in brown ink on aged, yellowed paper.

A handwritten musical score on aged, yellowed paper. The score consists of approximately 15 staves. The top staves contain musical notation with various notes, rests, and dynamic markings such as *leg* and *and*. The lower staves feature lyrics written in a cursive hand. The paper shows signs of wear, including creases and discoloration.

leg

and

Qui c'è un son proprio per me a noia

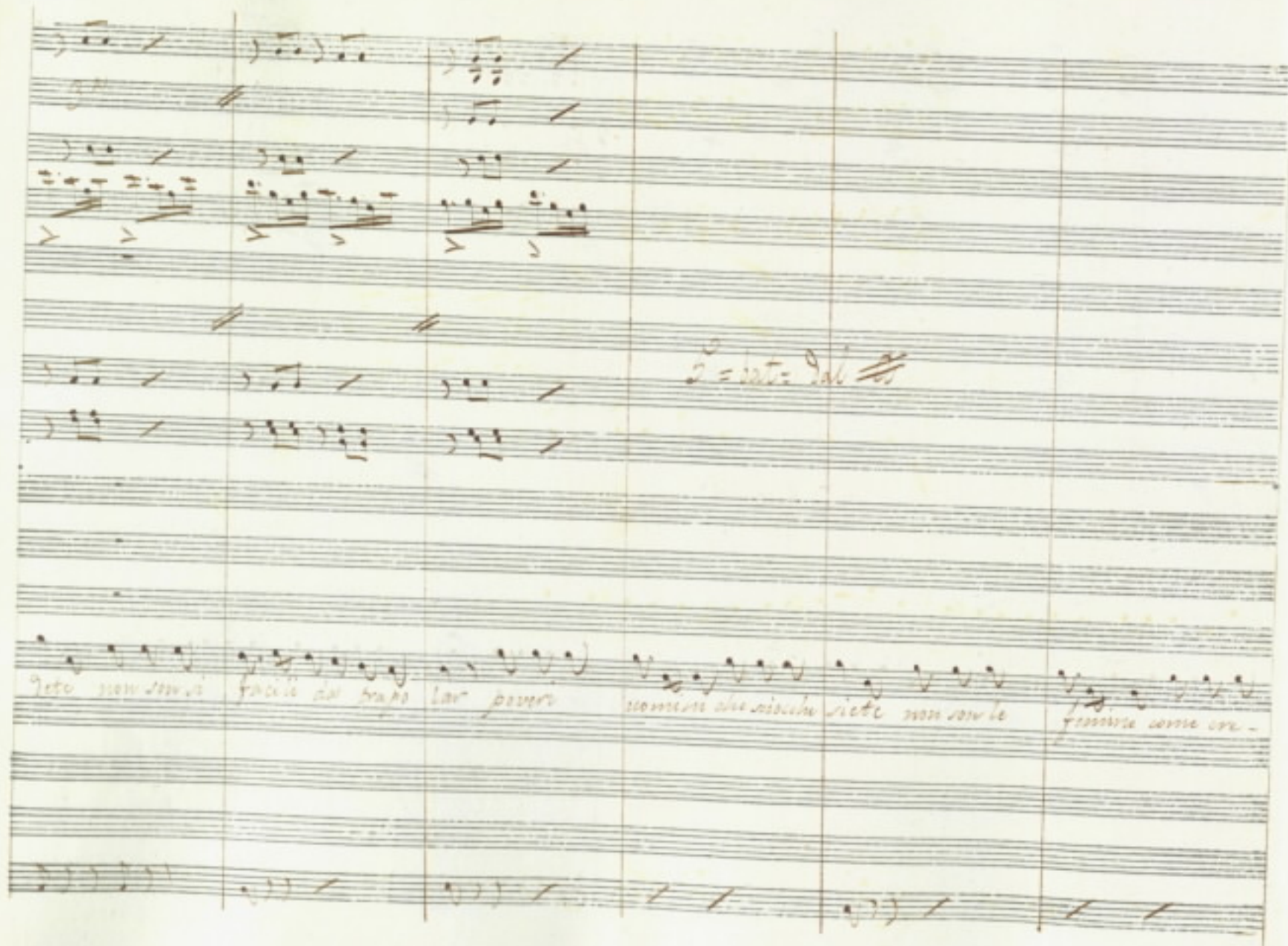
alle sue parole io non ci credo, io non

Handwritten musical score on aged paper. The score consists of ten staves. The top staff features a complex melodic line with many beamed notes. The second staff has some notes and rests. The third staff is mostly empty. The fourth staff has some notes. The fifth staff is empty. The sixth staff is empty. The seventh staff contains a vocal line with the lyrics "e ben che giovane io calcolar se e ben che giovane, ben che giovane io calcolar". The eighth staff is empty. The ninth staff has some notes. The tenth staff has some notes. There are various musical notations including clefs, notes, rests, and bar lines throughout the score.

Handwritten musical score on aged paper. The score consists of several staves. The top section features a vocal line with lyrics: *Le iate amia*. Below this, there are several empty staves. The bottom section contains a vocal line with lyrics: *per voi uomini che si sono rotti* and *memoria le femine come ore*. The paper shows signs of age, including discoloration and wear along the edges.

Handwritten musical score on aged paper. The score consists of two systems of staves. The top system has five staves with various musical notations, including notes, rests, and slurs. The bottom system has five staves, with the first staff containing a line of handwritten Italian lyrics. The paper is yellowed and shows signs of wear.

Note non più come or Note, non son si facile da tro- far favori non son che si richi- sta, non son più come or



21/20

Handwritten musical score for multiple staves. The notation includes various musical symbols such as notes, rests, and clefs. There are several slanted lines across the staves, possibly indicating cuts or corrections. The handwriting is in brown ink on aged paper.

Ido non so se facili da trapo lar no no non son facili da trapo. Lar.

21/20

Handwritten musical score for multiple staves, continuing from the previous section. It features musical notation and some slanted lines. The handwriting is consistent with the upper section.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Italian.

The score is divided into two main sections by a double bar line. The first section contains several staves with musical notation, including notes, rests, and dynamic markings. The second section features a vocal line with lyrics written below the notes.

Lyrics:

lor poveri *avanti che ricarsi, ret e non sono* *fora come ora de te non son io*

The page number **10** is visible at the bottom center.

N. 7. Fivale 1^{mo}

Violini

Viola

Flauto

Oboe

Clarinet

Fagotto

Contr. B.

Trombe

Tromboni

Tuba

Organo

Cello

113

f *Andante* *pp*

Andante

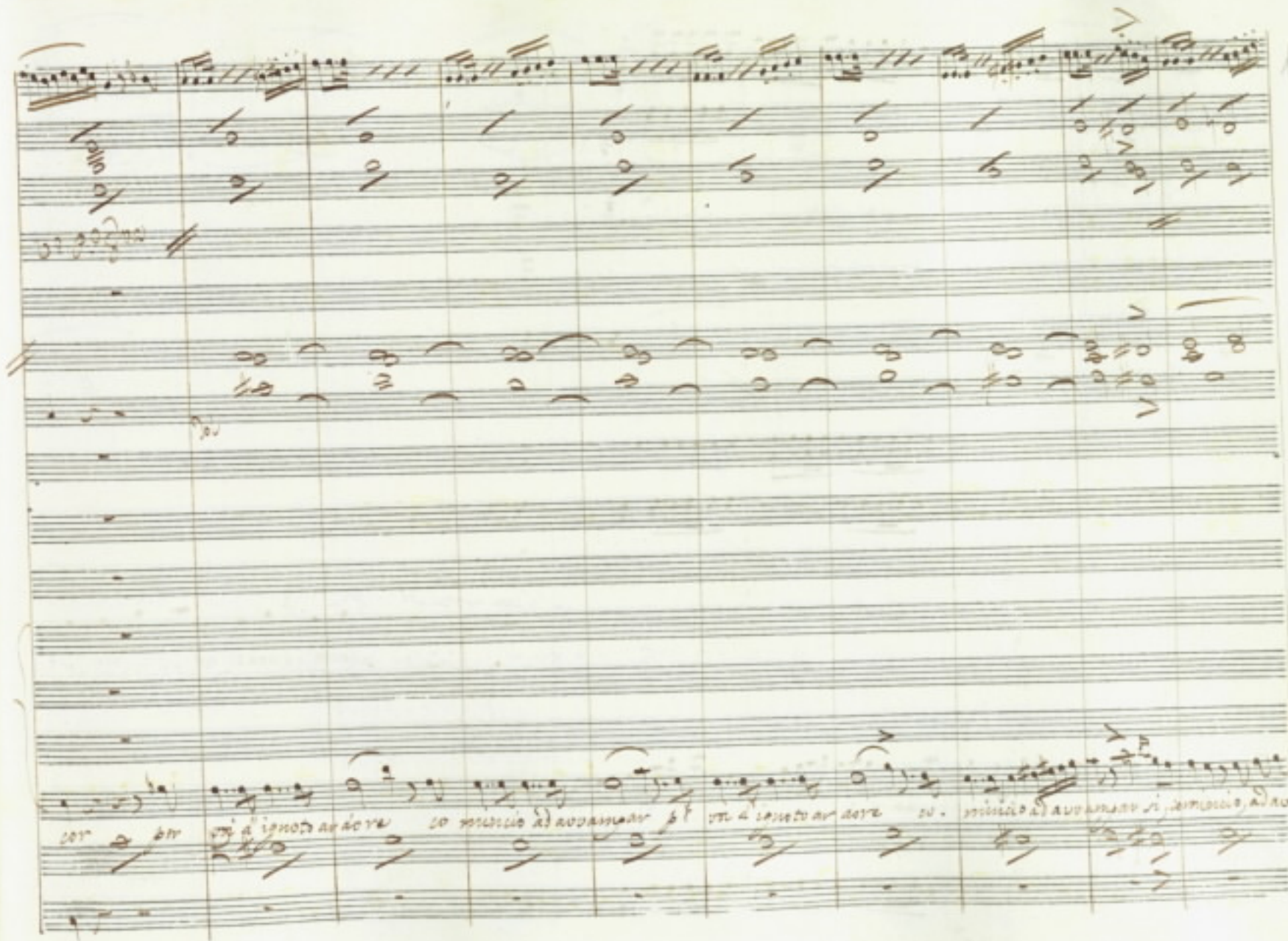
pp

Duca

Hanc e miam cam Sile

vici mi fante u

Andante



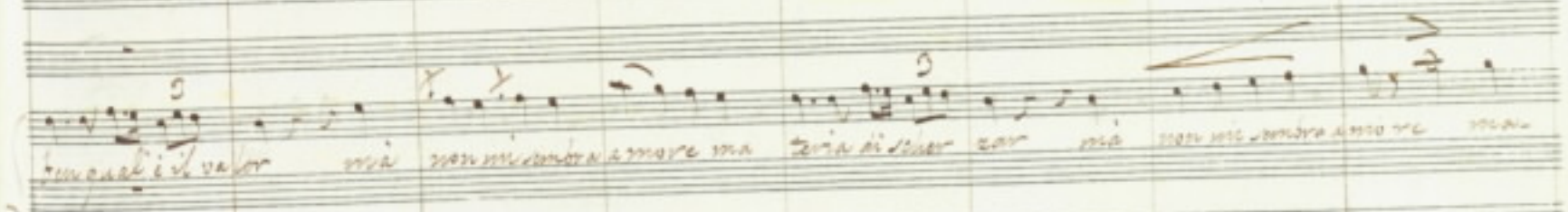
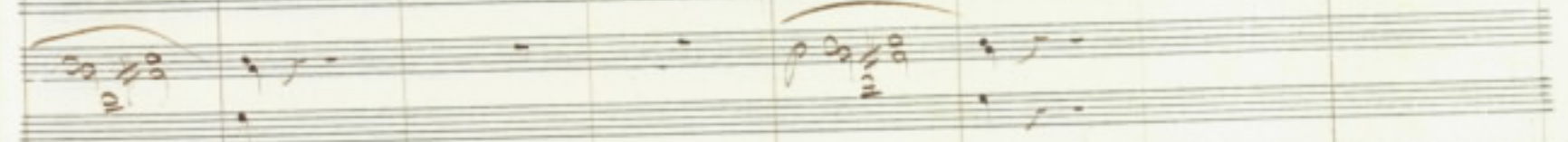
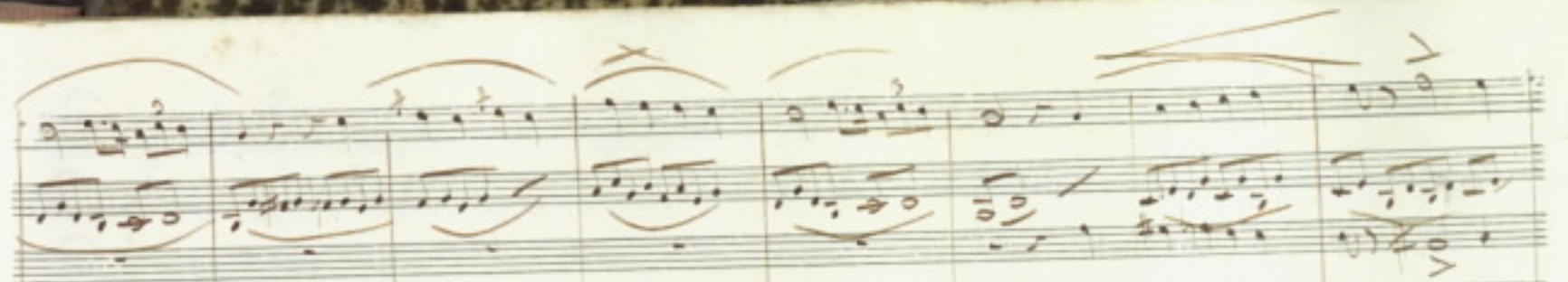
for a few days ago at 10 minutes to noon at 1 pm a jet was seen in the air.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes various note values, rests, and dynamic markings. The lyrics are written in Italian.

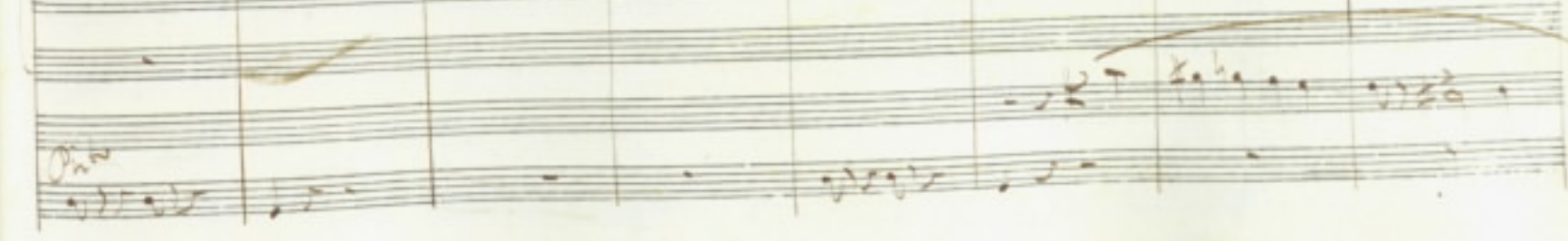
Lyrics visible on the page:

con grazia
Di conchi scherzi, oh si - ve so

meno d'avampar si co- meno d'avampar



ben qual è il valor mia non mi ambrava amore ma teia di scior zar mia non mi ambrava amore vocali



Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Portuguese. The lyrics are written in a cursive script and include:

feia da chorar no - - -
matéria da chorar no - - -
matéria da chorar, na noite, sempre amore na terra da chorar.

The score includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *ff* (fortissimo). The paper shows signs of age, including discoloration and wear along the edges.

Vol. 116
at #

Don

ma era mio caro genio fedele a un mondo ma era mio caro genio ma era mio caro

Fin

Handwritten musical score on aged paper. The page features 15 staves. The bottom three staves contain handwritten musical notation and lyrics. The lyrics are written in a cursive script and appear to be in Spanish or Italian. The notation includes various musical symbols such as notes, rests, and bar lines.

gusso carate a un uoio mondo ma brate gio- sodo la ciater qui dar int. brate gio. sodo la ciater qui

dar moderati: gio. conda l'istessi qui dar moderati: gio. conda l'istessi qui dar, la. finati: guida.

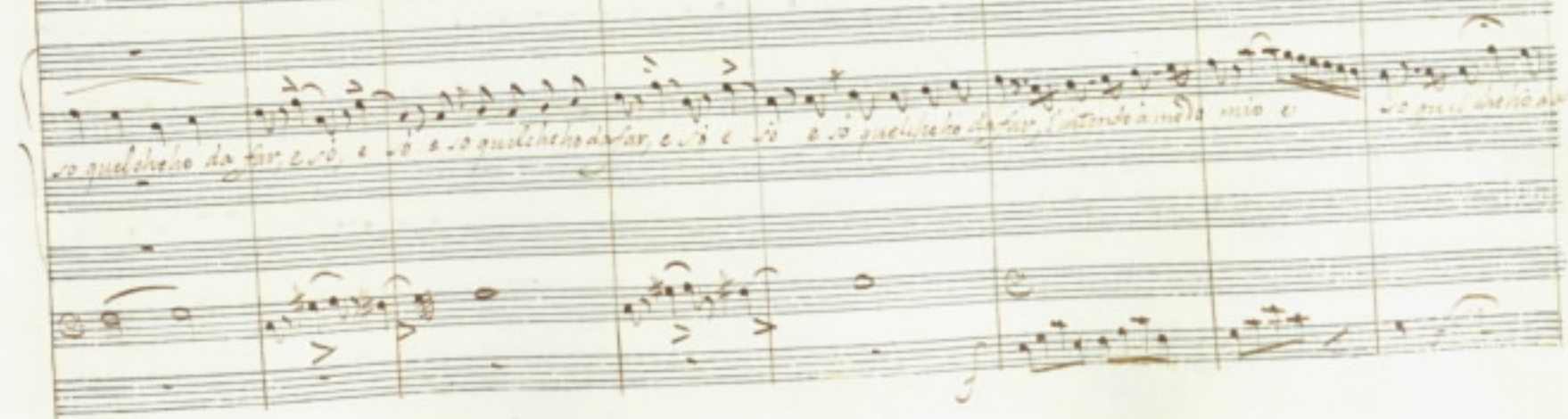
2 #3 2 6 #3 2

0

midaedi an- gũ a- mantenemio i m tuda mdo mio e comelozada fan i m tuda mdo mio

p

f



Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Italian. The score is written in brown ink.

The lyrics are:

io del mio cor Regina sempre glorificato

che il vostro Re io parlate mia carina

voi ben non vi fletete, voi Re vi radei amati

Signor conio m' fletto a voi ragionan do, il'

Danza il tempo si fa meno, da ungi il ben il vento, se dura questo vento se dura questo

legato

Capitolo

vento bura ba na/ce-

De mi si Ga ra ta in no me Si go rre na pre gi o sa

chi mor ra vi

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and slurs. There are some markings that look like "x" or "o" on the left side of the staff.

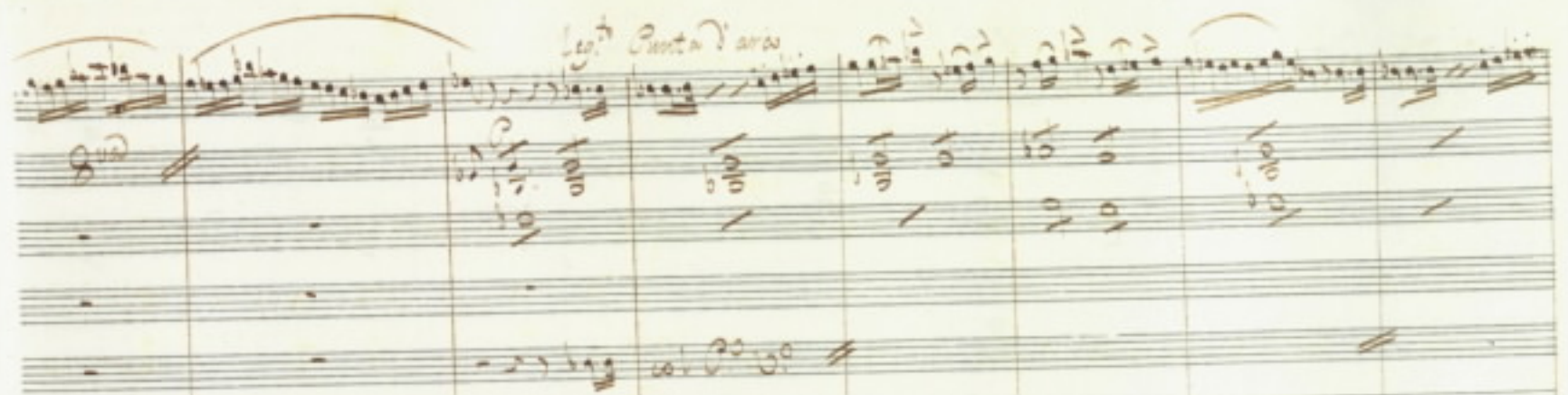
Handwritten musical notation on a five-line staff. It features a series of notes with slurs, and some notes are marked with "o" or "x".

Handwritten musical notation on a five-line staff, with Italian lyrics written below the notes. The lyrics are: *nel suo la loro fedeltà*, *braman del loro durano baci qu'augusta mano*, *venuta favor ot*, *tiprono ne fasti del mio*.

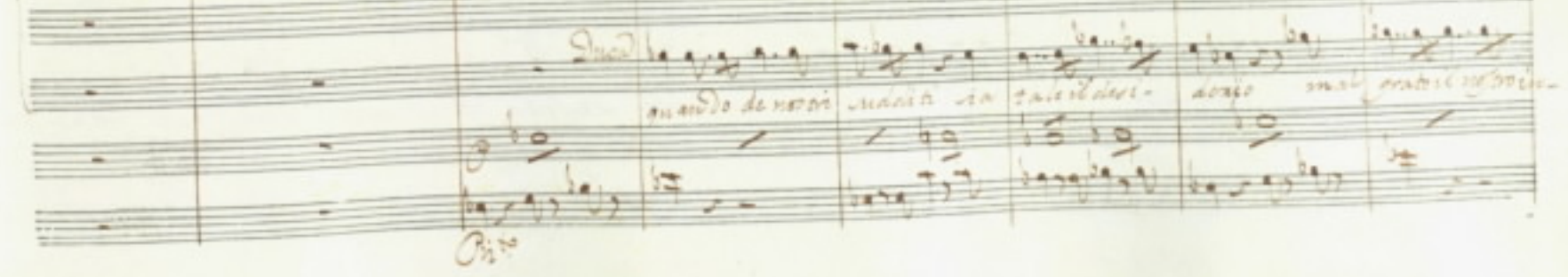
A handwritten musical score on aged paper, featuring multiple staves. The top section includes vocal parts with lyrics in Italian: "fatto del fatto la memoria / che si vorrà e la figura di- / turia mi di ne par le vi". Below the lyrics are several staves of piano accompaniment, some labeled "Clav" and "Organo". The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" and "f". The handwriting is in ink, and the paper shows signs of age and wear.

121

Leg. Cant. l'aria



*Quando de nostri suditi sa talor d'essi-
dopo mal grato il reboia-*



chord

capito da per calando serie

veniamo lo permette la nostra marcia

veniamo lo permette la nostra marcia

120

A handwritten musical score on aged, yellowed paper. The score consists of approximately 12 staves. The top section features a complex arrangement of notes, including many beamed sixteenth and thirty-second notes, suggesting a fast tempo. There are several measures with rests. The bottom section contains lyrics written in a cursive hand, with some words appearing to be "ta lo per", "mette la nostra all'alta", "lo per", "mette la nostra marcia", "lo per", "mette la nostra marcia", "an date in mano". The paper shows signs of wear, including creases and discoloration.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Italian. The score is written in a cursive style, typical of 18th or 19th-century manuscripts.

The lyrics are as follows:

Nonar vi permettet

colli

valo vi sono subito verremo informo a publica l'oppona col acci

di diam me a cara figlia

si si come in l'ete

si si v'attende

[illegible]

3 = bat: da norma

meglio l'amor del Re mi tiene
 la fin della
 scena non si sa se
 per uno strano incanto l'amor del Re la tiene
 la fin di questa scena non si come va
 e meglio s'è d'integrità intendervi con. viene

3.

126

sema non si come in. ra

si fra con conciar ti

ra

la fin di questa sono da ti dove sara

in uno strano in -

si ti se agguisar con

la fin di questa sono da ti dove sara

e meglio alar d'ombra di intendi con viene

Handwritten musical score on aged paper, featuring multiple staves with musical notation and Italian lyrics. The score includes parts for '3rd Clar' and '4th Clar', and a vocal line with lyrics such as 'L'amor del Re mi dice la fin di questa scena'.

Lyrics (Vocal Line):

L'amor del Re mi dice la fin di questa scena la fin di questa scena non vi come cara lei
 La fin
 La fin di questa scena la
 La fin di questa scena da ridere darà la fin di questa scena la fin di questa scena la fin di questa scena la fin di questa scena

Instrumental Parts:

- 3rd Clar:** Handwritten musical notation on a single staff.
- 4th Clar:** Handwritten musical notation on a single staff.

The score is written in a historical style, with various musical notations including notes, rests, and clefs. The paper shows signs of age, including discoloration and wear along the edges.

The page contains a handwritten musical score. At the top, there are several staves with musical notation, including a treble clef and various note values. Below these, there are more staves, some of which contain lyrics written in Italian. The lyrics are: "non so come va", "sena la fin di questo scena da ridere fa", "ra la fin di questo scena la", "non so come va", and "da ridere con". The notation includes various musical symbols such as notes, rests, and clefs. The page is numbered "125" in the top right corner.

f. AYN

This is a handwritten musical score on aged, yellowed paper. The score is written in brown ink and consists of approximately 15 staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. There are several instances of slanted lines across staves, possibly indicating cuts or specific performance instructions. The lyrics are written in a cursive script below the staves. The paper shows signs of wear, including creases and discoloration.

Lyrics (from left to right):

ra men / o come / ra
ra men / o come / ra
co. me / ra / ni

26

Handwritten musical score on a single page, numbered 10 in the top right corner. The page contains two systems of music, each consisting of multiple staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first system begins with a treble clef and a key signature of one flat. The second system begins with a bass clef and a key signature of one flat. The page is marked with "pp" (pianissimo) and "f" (forte) dynamics. The notation includes many beamed notes, suggesting a fast or rhythmic passage. The page is numbered "26" in the top right corner. The manuscript is written in dark ink on aged, slightly discolored paper.

pp

f

Handwritten musical notation on staves, including notes, rests, and dynamic markings.

Siam in una volta nessun ci ascolta
adesso fra noi parlare si dee
per molto vi. gnore al

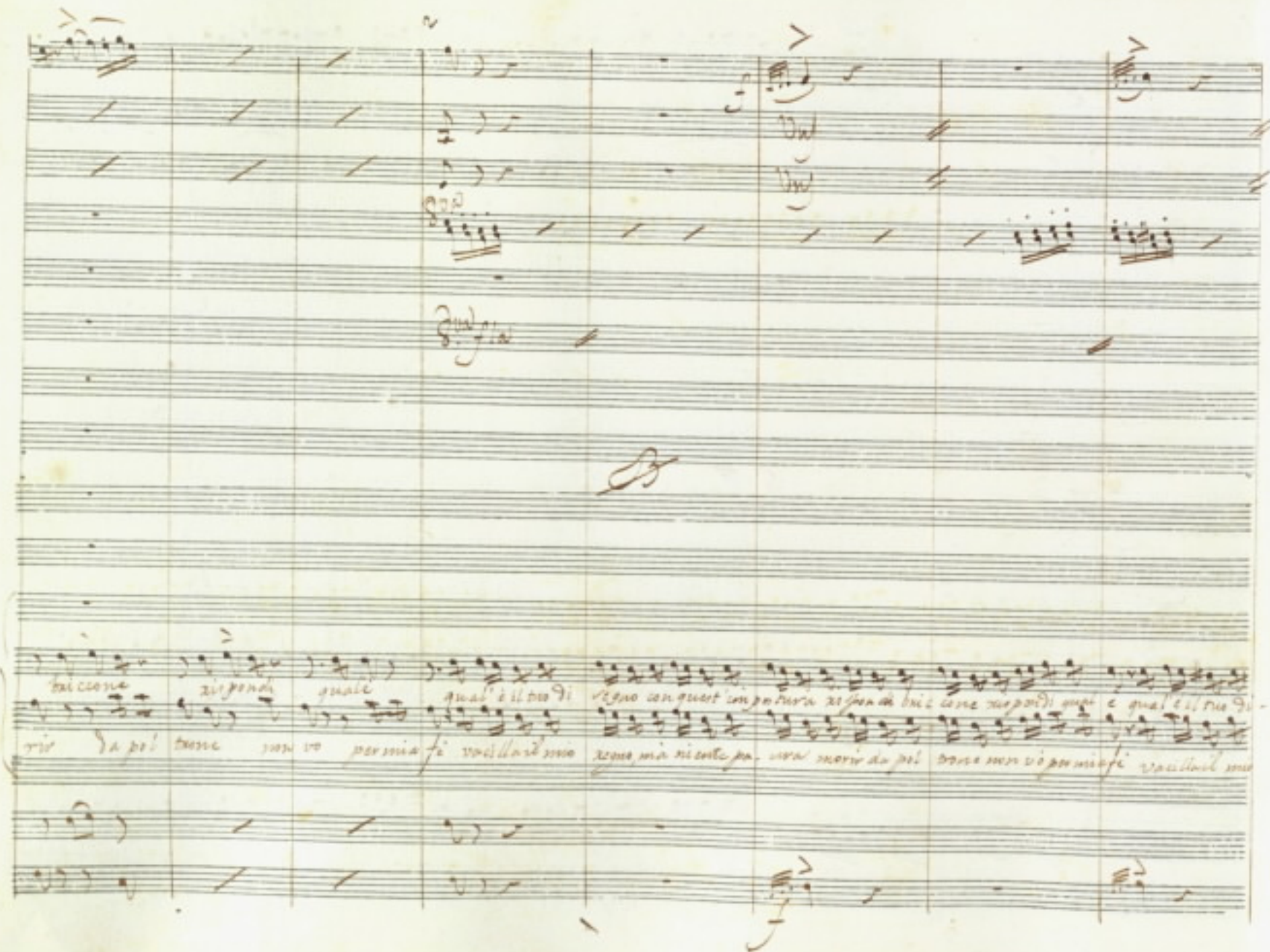
Quinta Voca

Pito

The image shows a page from an old manuscript with handwritten musical notation. The notation is written on several staves. The top section has three staves with notes and rests. Below this is a large gap with many empty staves. The bottom section has four staves. The first staff of the bottom section contains the lyrics "Siam in una volta nessun ci ascolta". The second staff contains "adesso fra noi parlare si dee". The third staff contains "per molto vi. gnore al". The fourth staff has the word "Pito" written below it. There are also some markings like "Quinta Voca" and "Pito" written in the margins or between staves.

124

Handwritten musical score on aged paper. The score consists of several staves. The top section features a melody with many beamed sixteenth notes. Below this, there are staves with lyrics in Italian. The lyrics are: "qual'è il tuo di- gnò", "con quest' impo- tura", "dispo- sti", "no ser- vi- tare di po- te- ri am- ar- ti (in- qua- del mio) Re", "va- si- lar- ti- mo- Re- gno", "m- ni- co- pa- ra- re-". The bottom section continues the melody with more beamed notes. The paper shows signs of age, including discoloration and some staining.



R8

regni venient' impetrua riprendi come xpi pnti qual e si diu con diu tan qual e qual e &
regni ma niente per uoti morir da po tuona non la permi afe, no no non uo, no per mia fe uacilla de

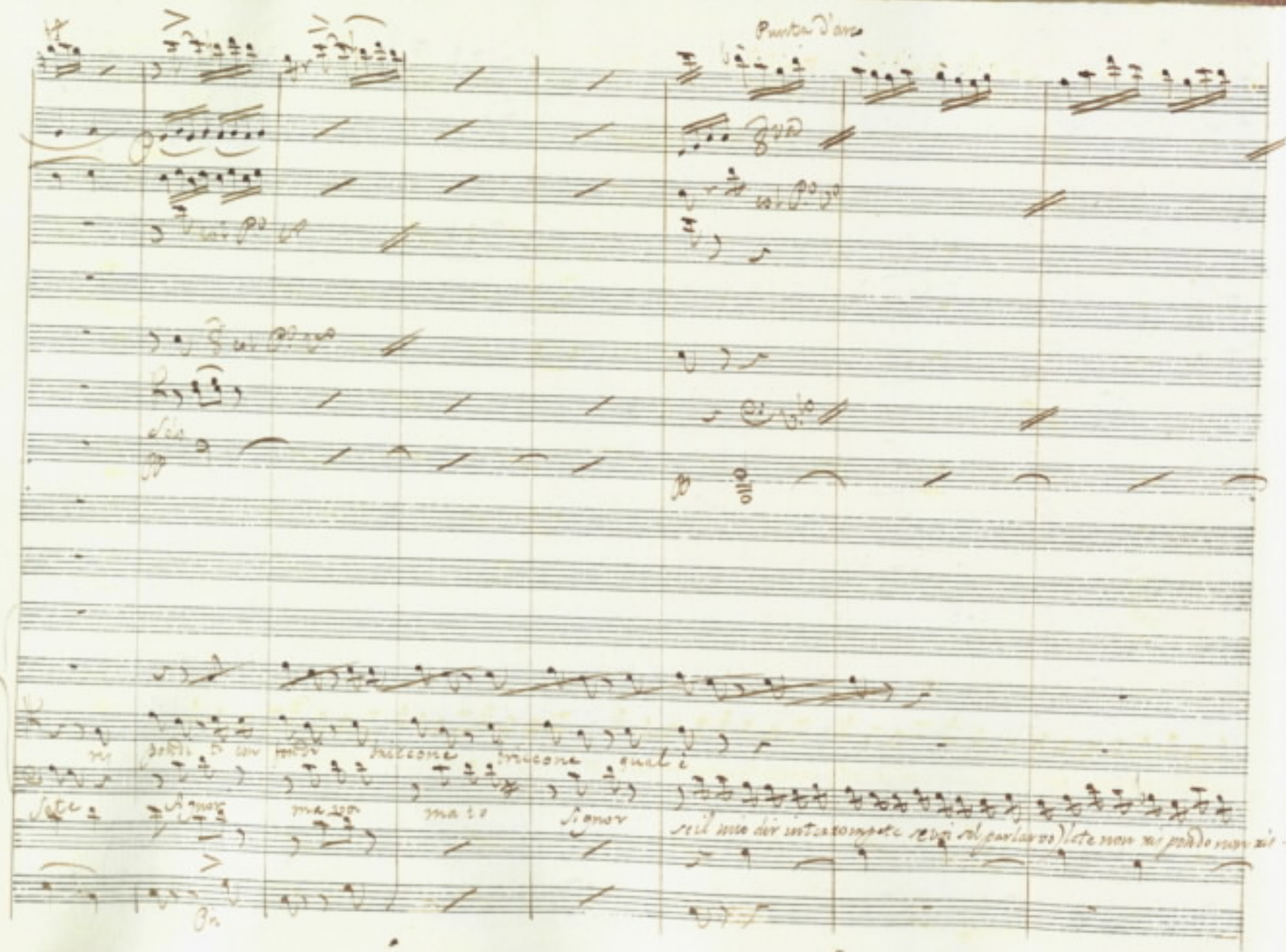


RS

Handwritten musical score for a multi-staff instrument, possibly a lute or guitar. The score consists of ten staves. The notation includes various rhythmic values, slurs, and repeat signs. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a historical style, with many notes beamed together in groups. There are several slurs and repeat signs throughout the piece.

Handwritten musical score with Italian lyrics. The lyrics are written in a cursive hand below the notes. The first line of lyrics is "per di qual e vi per di qual e si quib e". The second line of lyrics is "no per mia fe non vo per mia fe, no per mia fe". The music is written on a single staff with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values and slurs.

Handwritten musical score for a multi-staff instrument, possibly a lute or guitar. The score consists of two staves. The notation includes various rhythmic values, slurs, and repeat signs. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a historical style, with many notes beamed together in groups. There are several slurs and repeat signs throughout the piece.



130

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and slurs. The bottom staff contains a line of Italian lyrics. The manuscript is written in brown ink on aged paper.

pondo e si torna a far da re, si il mio dir inter compete, e vi si parlar to) (eto non si porta non su) (nello e si torna a far da

arrap

Handwritten musical score on aged paper. The score consists of two systems. The first system has three measures, each with a treble and bass staff. The second system has four measures, each with a treble and bass staff. The lyrics are written in Italian below the second system.

*mi mi date una battania, se vi to una xapropoliu
una vi duna io ciam del pari al dier prio e mi camciad al*

The page contains a handwritten musical score. The top section consists of five staves. The first three staves contain musical notation with notes and rests. The fourth staff has the handwritten word "Don" followed by a double bar line. The fifth staff has the handwritten word "Don" followed by a double bar line. Below these staves, there are four more staves, each containing a single note. The bottom section of the page features a single staff with a complex melodic line and the following lyrics: *quali si potrebbe batte- ghar, ora cameralannic quali si potrebbe batte ghar si po- trebbe batte. ghar, mi...* Below this staff is another staff with musical notation.

Handwritten musical score on aged paper. The score consists of several staves. The top two staves contain musical notation with some slurs and a '800' marking. The middle section features a large bracketed area with multiple staves, some of which are crossed out with diagonal lines. The bottom section contains a vocal line with lyrics in Italian and a corresponding piano accompaniment line. The lyrics are: *ma zio sotto il mio brando non si stacca l'armi in) in dono con un nome di buon co re ho preta del vostro a-*

800

ma zio sotto il mio brando non si stacca l'armi in) in dono con un nome di buon co re ho preta del vostro a-

B2

Handwritten musical score on aged paper. The score consists of several staves. The top staff features a complex melodic line with many beamed notes and slurs. Below it, there are several staves with rests and some notes. The bottom section of the page contains a vocal line with lyrics in Italian. The lyrics are:
more ricche dunque ve ro le to si po tra capi to- lar di a il ve- no on me po li-
ricche dunque ve ro le to

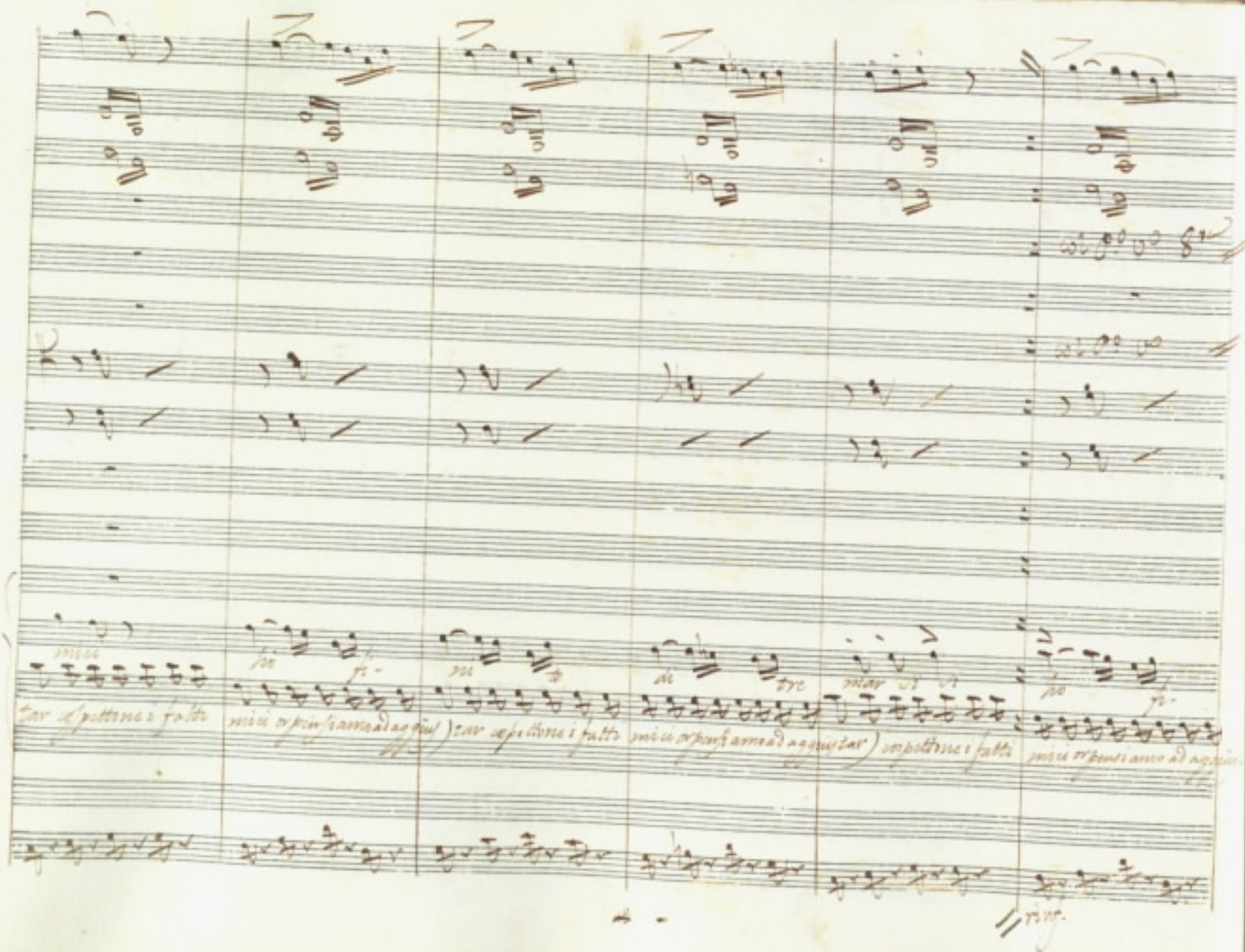
Handwritten musical score for a choir or orchestra. The score consists of approximately 12 staves. The notation includes various note values, rests, and dynamic markings such as *p* (piano) and *f* (forte). There are also some slurs and phrasing marks. The paper is aged and shows some staining.

Handwritten musical score with lyrics in Italian. The lyrics are written below the staves. The text includes:

Al pothra capito
brenda a
na te af

There are also some other markings and notes on the staves, including a *rit.* (ritardando) marking and a *Pr. 2* marking.

Handwritten musical score on page 133. The page contains several staves of music. The top section features a complex arrangement of staves with various musical notations, including notes, rests, and dynamic markings. The bottom section includes lyrics in Italian, written in a cursive hand. The lyrics are: *fatti miei so fin co di ore mar mi po va. te af. fatti* and *capettono i fatti miei or si pensi a aggiuar capettono i fatti miei or si pensi a aggiuar*. The score is written in brown ink on aged, slightly stained paper.



121

Handwritten musical score on a single page, featuring multiple staves with musical notation and lyrics. The notation includes various note values, rests, and bar lines. The lyrics are written in Italian and are partially obscured by the musical notation and the age of the manuscript.

Lyrics (from left to right):

mi fo di pre- me-
tas impet me i fatti mia tri pendi ad agone car
si propugnano gli se ti coli
si propugnano a vi- cenda

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes various notes, rests, and clefs. The lyrics are written in Italian.

Lyrics visible on the page:

- ad quiescentem facenda*
- non si desin a contraltar*
- patto primo*
- Pat*

Handwritten musical score on page 135 of a manuscript. The page contains two systems of staves.

The first system consists of five staves. The top staff has musical notation with some handwritten notes above it, including "r6" and "r7". The second staff has some handwritten notes, including "e c" and "e c". The third staff has some handwritten notes, including "r6" and "r7". The fourth and fifth staves are mostly empty, with some diagonal lines drawn across them.

The second system consists of three staves. The top staff has musical notation with the lyrics "à me d' L. li fa pinnanzi ar fa dei la mano". The middle staff has musical notation with the lyrics "ri xi - mazzio is gessa vno che co". The bottom staff has musical notation with some handwritten notes, including "r6" and "r7".

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in Italian, and the score is signed "Dala G. S." in the lower right corner.

Lei mi pos' amor alto pato à cio chio pado, un compenso mi sa dato, à cio chio pado, à cio chio pado un compenso mi sa dato

a tuo

Dala G. S.

136

This block contains the upper portion of a handwritten musical score. It consists of ten staves. The first seven staves have some musical notation on the right side, including notes, rests, and a double bar line. The remaining three staves are empty.

This block contains the lower portion of the handwritten musical score, featuring a single staff with lyrics in Italian. The lyrics are written in a cursive hand and are underlined. The musical notation is sparse, with some notes and rests visible.

colta unprinciato *io ti co dar a tua colta unprinciato* *io ti co dar* *che no alca*

Or 19
Al canto



131

Handwritten musical score on aged paper. The score consists of multiple staves. The top section features a complex melodic line with many beamed notes, possibly a vocal line, and a lower line with chords and some notes. The middle section contains several empty staves. The bottom section includes a vocal line with lyrics written below it. The lyrics are in Italian and include the words: "terzo", "basso", "Giacca", "in", "è l'aria con orgoglio", "vieni", "vengo", "parlo", "fanciulla", "sa de". The paper is yellowed and shows signs of age.

Handwritten musical score on aged paper, featuring multiple staves with musical notation. The notation includes various notes, rests, and dynamic markings such as *mf* and *f*. A central section of the score contains lyrics in Italian, written in a cursive hand. The lyrics are: *Segui per la tua sposa, mi giungo, di rimando, alla figlia del Barone, offrendo le lacrime di pianto.* The score is written on ten staves, with the lyrics spanning the middle four staves. The paper shows signs of age, including yellowing and some staining.

The image shows a page from a handwritten musical manuscript. The page is numbered '76' in the top right corner and '138' on the right margin. The music is written on multiple staves. The top section contains several staves with musical notation, including a treble clef and a key signature of one sharp (F#). Below this, there is a large section of empty staves. Further down, there is a section of music with lyrics written in Italian. The lyrics are: 'far se a bella in questa guisa in qua il cor la fe povero io d'è. l'ora in questa guisa vola il cor la fe per. va bene ora già copio lasciate far già copio lasciate far lasciate far lasciate'. The bottom section of the page contains more musical notation, including a bass clef and a key signature of one sharp (F#).

far se a bella in questa guisa in qua il cor la fe povero io d'è. l'ora in questa guisa vola il cor la fe per.
va bene ora già copio lasciate far già copio lasciate far lasciate far lasciate

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in French. The score is written in brown ink.

The lyrics are:

sur un tel air
 far honneur
 tout
 non te me te
 non te me
 te viate cote ventu que seuso

The musical notation includes various notes, rests, and bar lines, with some staves showing complex rhythmic patterns. There are also some markings like "ff" (fortissimo) and "p" (piano) indicating dynamics.

135

Allo vivace

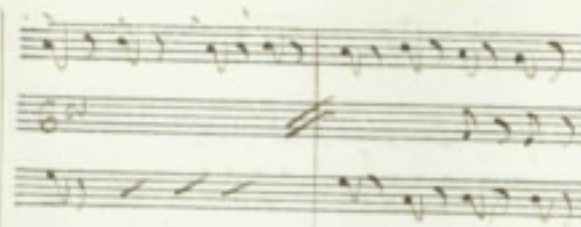
Parta Vars

Handwritten musical score on aged paper. The score is written in brown ink and consists of multiple staves. The top staff is a treble clef with a key signature of one sharp (F#). Below it are several staves, some with a common time signature 'C' and others with a 'K' time signature. The notation includes various note values, rests, and bar lines. There are some handwritten annotations in the margins, such as 'parte Vars' at the top right and 'Allo vivace' at the bottom left. The paper shows signs of age, including discoloration and some wear along the edges.

zitti zitti il nome acorda che per primo fa

parte Vars

Allo vivace



Sal K 8 = bat

ciampi la sua agni ciampi franducci aia) ter.

zitti zitti ik m'be ar

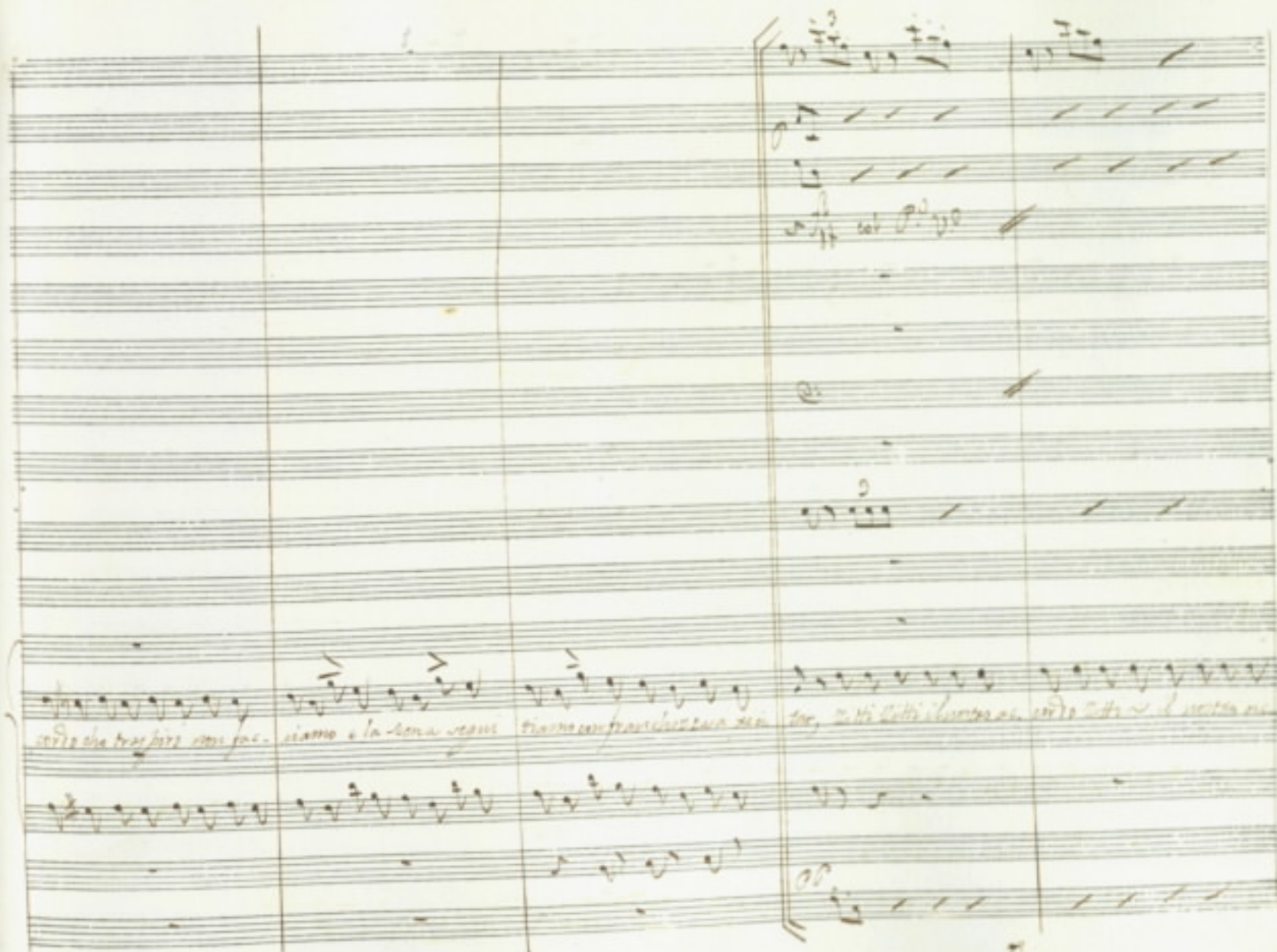
Handwritten musical notation on a staff, likely a vocal line.

Handwritten musical notation on a staff, likely a vocal line.

Handwritten musical notation on a staff, likely a vocal line.



140



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. There are handwritten annotations in Italian, including "2° Oboe", "Vi 2a col 10 8va", "ad lib", "che trapir non fa- ciamo", and "Tutti tutti il nostro re. ardo". The paper shows signs of age, including yellowing and some staining.

(40)

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. There are several slanted lines indicating cuts or continuations. The bottom section of the page features lyrics in Italian.

liano
die tempi non fac iamo
e la scena regna liano con franchezza a noi
e la sua regni liano con franchezza a noi

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score is written in a cursive, handwritten style.

The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in Italian, with some words appearing in a stylized or abbreviated form.

Key elements of the score include:

- Staff 1:** Musical notation with a treble clef and a key signature of one sharp (F#).
- Staff 2:** Musical notation with a bass clef and a key signature of one sharp (F#).
- Staff 3:** Musical notation with a treble clef and a key signature of one sharp (F#).
- Staff 4:** Musical notation with a bass clef and a key signature of one sharp (F#).
- Staff 5:** Musical notation with a treble clef and a key signature of one sharp (F#).
- Staff 6:** Musical notation with a bass clef and a key signature of one sharp (F#).
- Staff 7:** Musical notation with a treble clef and a key signature of one sharp (F#).
- Staff 8:** Musical notation with a bass clef and a key signature of one sharp (F#).
- Staff 9:** Musical notation with a treble clef and a key signature of one sharp (F#).
- Staff 10:** Musical notation with a bass clef and a key signature of one sharp (F#).
- Staff 11:** Musical notation with a treble clef and a key signature of one sharp (F#).
- Staff 12:** Musical notation with a bass clef and a key signature of one sharp (F#).
- Staff 13:** Musical notation with a treble clef and a key signature of one sharp (F#).
- Staff 14:** Musical notation with a bass clef and a key signature of one sharp (F#).
- Staff 15:** Musical notation with a treble clef and a key signature of one sharp (F#).
- Staff 16:** Musical notation with a bass clef and a key signature of one sharp (F#).
- Staff 17:** Musical notation with a treble clef and a key signature of one sharp (F#).
- Staff 18:** Musical notation with a bass clef and a key signature of one sharp (F#).
- Staff 19:** Musical notation with a treble clef and a key signature of one sharp (F#).
- Staff 20:** Musical notation with a bass clef and a key signature of one sharp (F#).

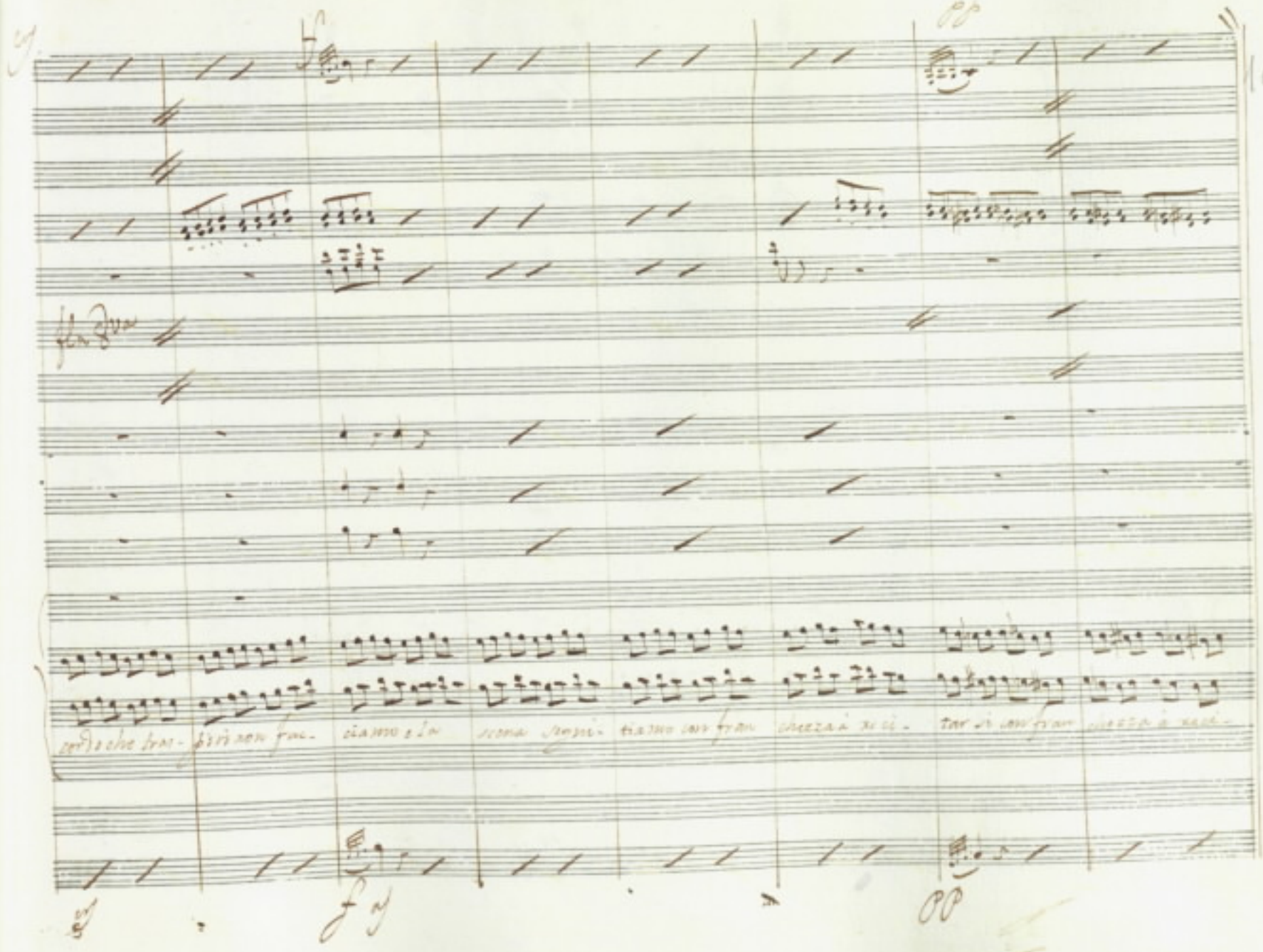
The lyrics are written in Italian, with some words appearing in a stylized or abbreviated form. The lyrics include:

- Don*
- fla gna*
- zitti*
- il verbo accor so*
- che ho fatto*
- non ho accor so*
- zitti il verbo ac-*
- tar*
- zitti il verbo accor so*
- che*
- non*

The score is written in a cursive, handwritten style, with some words appearing in a stylized or abbreviated form. The lyrics are written in Italian, with some words appearing in a stylized or abbreviated form.

142

Handwritten musical score on a single page, numbered 142 in the top right corner. The page contains several staves of music, including vocal lines and piano accompaniment. The notation is in brown ink on aged, slightly discolored paper. The score is divided into measures by vertical bar lines. The bottom section of the page features a vocal line with Italian lyrics written in cursive below the notes. The lyrics are: "però che tras- girò non fue- diamo e la scena pros- ti amo con fran chezza a noi - tar di con fran chezza a noi -". The page is marked with various performance instructions and dynamics, including "pp" (pianissimo) at the top right and bottom right, and "f" (forte) at the bottom left. There are also some handwritten notes and markings, such as "g." at the top left and "f. 2a" on the left side. The right edge of the page shows the binding of the book.



g.

pp

f. 2a

pp

f

pp

però che tras- girò non fue- diamo e la scena pros- ti amo con fran chezza a noi - tar di con fran chezza a noi -

Handwritten musical score for "Gloria" by Giuseppe Verdi. The score is written on ten staves. The first staff is for the vocal soloist, and the subsequent staves are for the choir. The music is in G major and 4/4 time. The tempo is marked "L" (Lento). The lyrics are in Italian. The score includes various musical notations such as notes, rests, and dynamic markings. The handwriting is in brown ink on aged paper.

L

far zitti zitti il nostro cor Do che tempore con fa- ciamo e la

zitta regni siamo con franchezza i pe- far zitti zitti il nostro cor Do che tempore con

143

V
alt
V
alt
V
alt
V
alt

Handwritten musical score for voices and instruments. The score is written on ten staves. The first four staves are for voices (V, alt, V, alt) and the next six staves are for instruments. The music is written in a single system. The notation includes various musical symbols such as notes, rests, and clefs. The staves are numbered 1 through 10 on the right side.

Handwritten musical score with lyrics. The score is written on three staves. The first two staves are for voices and the third staff is for instruments. The lyrics are written below the first two staves. The music is written in a single system. The notation includes various musical symbols such as notes, rests, and clefs. The staves are numbered 11 through 13 on the right side.

iamo la rona e qui siamo in gran fretta a veni tar con gran fretta a veni tar
a veni tar, a veni tar

Handwritten musical score on aged paper, featuring multiple staves and lyrics. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in a cursive script, with some words appearing in a larger, bolder font. The score is organized into systems, with staves grouped together. The paper shows signs of age, including discoloration and wear along the edges.

fin

con gran choro a voci bar.

Prto

Grto

All.^o con brio

tutti bac.

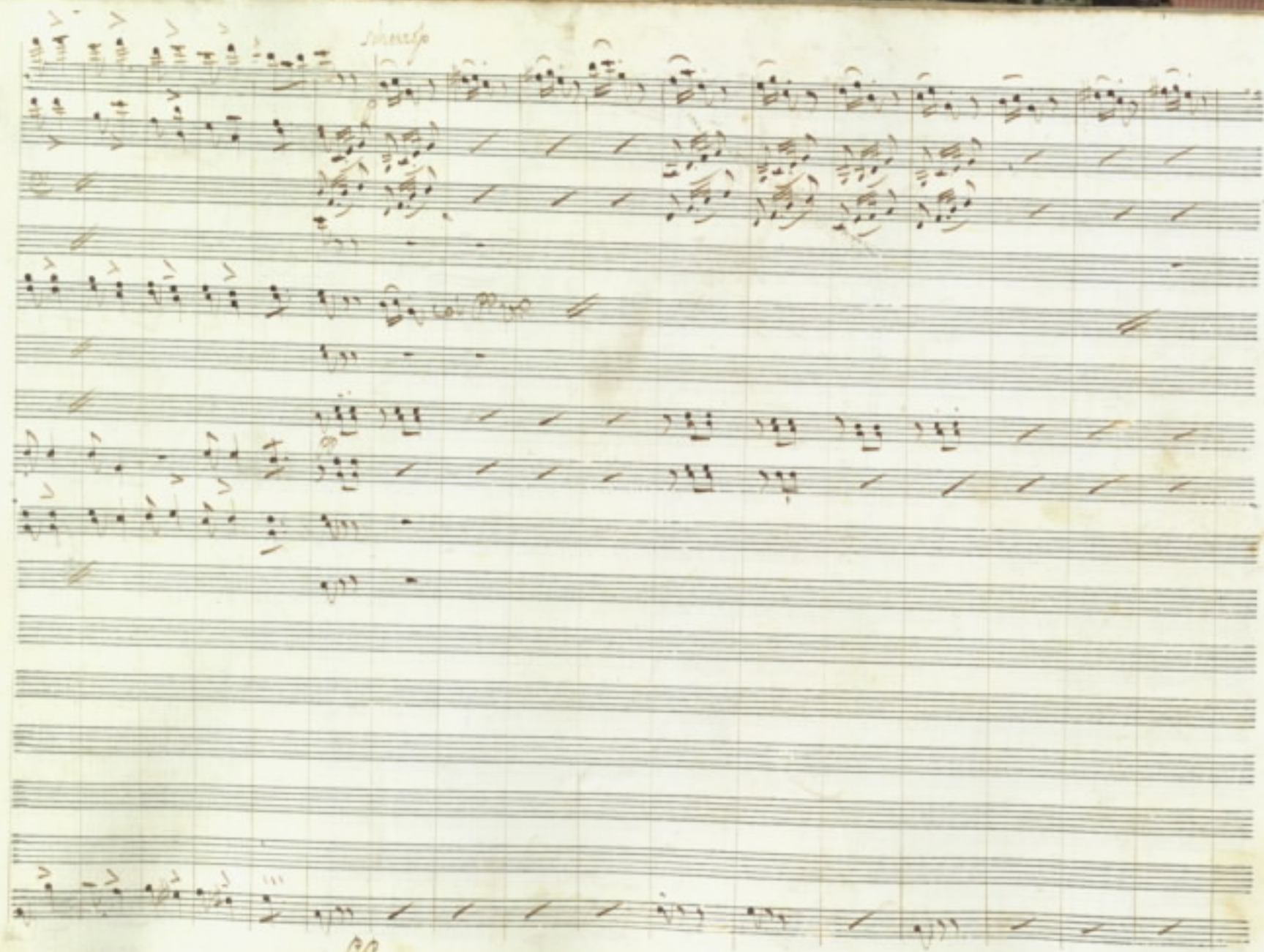
32

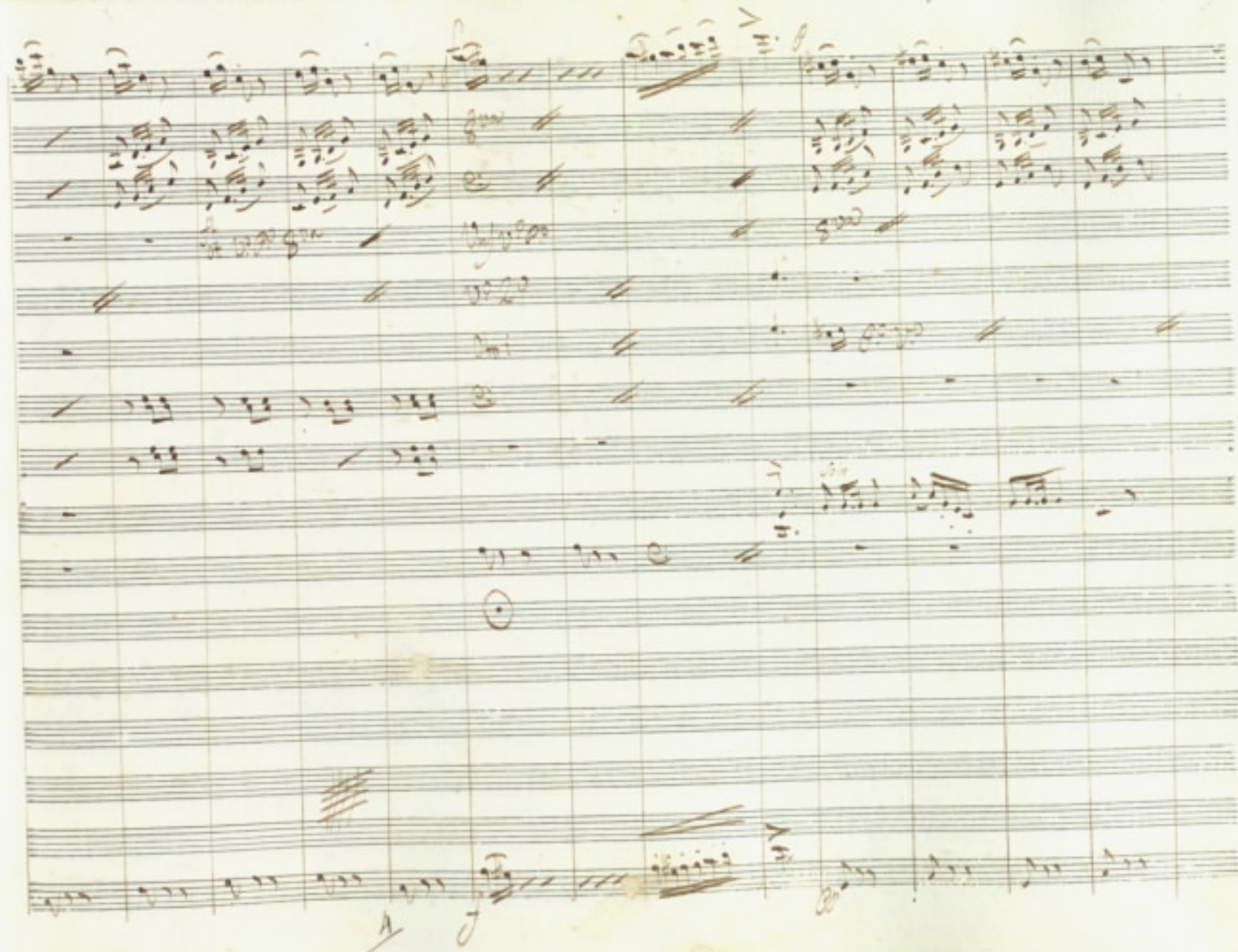
146

Coro

All.^o con brio

tutti bac.





145

Handwritten musical score for a piece titled "Oriental". The score is written on ten staves. The first staff contains a treble clef and a key signature of one sharp (F#). The music is written in a style that suggests a 19th-century manuscript. The score includes various musical notations, including notes, rests, and dynamic markings. The title "Oriental" is written in a cursive hand on the left side of the page. The score is divided into two main sections by a double bar line. The first section is marked with a "C" and the second section is marked with a "D". The score ends with a double bar line and a final note.



Handwritten musical score on aged paper. The score consists of ten staves. The bottom four staves contain musical notation and lyrics. The lyrics are in Italian and appear to be a religious or liturgical text. The notation is in a historical style, possibly 18th or 19th century.

per lui si - na per i tempi i tempi i tempi a - mias per lui si on fan per lui dai on fan se con

147

A handwritten musical score for the song 'The Rose Tree'. The score is written on ten staves, organized into five systems of two staves each. The notation is in a historical style, featuring a treble clef on the first staff, a key signature of one flat (B-flat), and a common time signature (C). The melody is written on the upper staff of each system, while the lower staff contains a bass line or accompaniment. The handwriting is in dark ink on aged, slightly yellowed paper. The score includes various musical symbols such as notes, rests, and bar lines. The title 'The Rose Tree' is written in a cursive hand at the top of the page.

Handwritten musical score for "Gloria in excelsis Deo" by Franz Schubert. The score is written on five staves. The first three staves are for vocal parts (Soprano, Alto, and Tenor/Bass), and the last two staves are for piano accompaniment. The lyrics are written below the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings like *pp* (pianissimo) and *f* (forte). The handwriting is in brown ink on aged paper.

Lyrics: *Gloria in excelsis Deo*

Handwritten musical score on aged paper. The score consists of multiple staves. The top system includes a vocal line with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The lyrics are written below the vocal line. The paper shows signs of age, including yellowing and some staining. The handwriting is in dark ink.

to no nome u- no - xi per lui riu- plen do no gior- ni fe- li- ci

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and slurs. The notation includes various musical symbols such as clefs, notes, rests, and slurs. The score is written in brown ink.

Below the main musical notation, there is a section of lyrics in Italian, written in a cursive hand:

for lui tu- inga mi si fede sta ma re

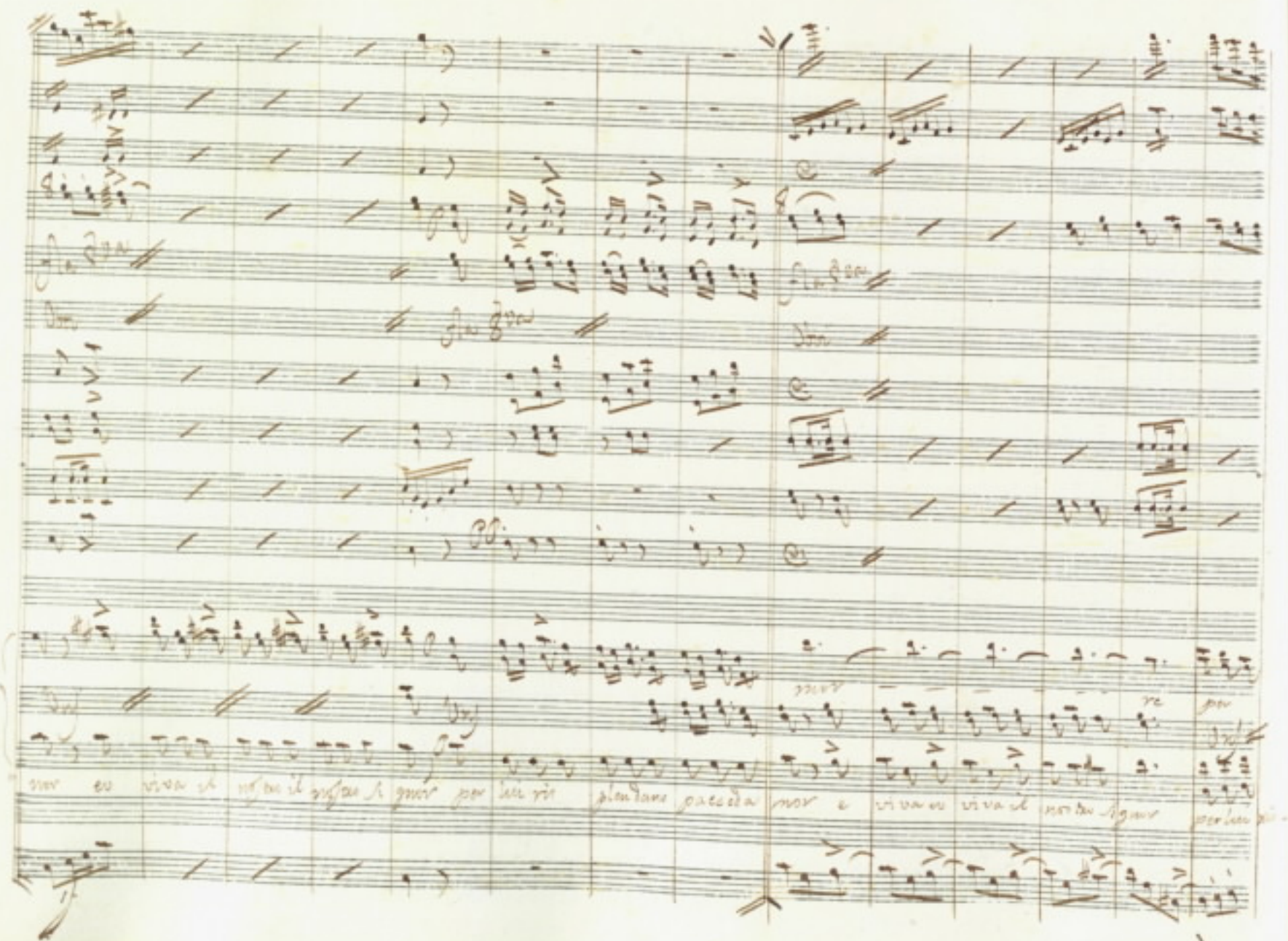
Sal. R. Canto d'orchestra
31. bat. Canto del 3. e 4.

168

6/8

Handwritten musical notation on a single staff at the bottom of the page. The notation includes various notes, rests, and bar lines. There are some markings below the staff, possibly indicating fingerings or other performance instructions.

Alc.



Handwritten musical score for "Gloria" by Giuseppe Verdi. The score is written on ten staves. The first system includes a vocal line (Soprano/Alto) and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system includes a vocal line (Tenor/Bass) and a piano accompaniment. The fourth system continues the vocal line and piano accompaniment. The fifth system includes a vocal line (Soprano/Alto) and a piano accompaniment. The sixth system continues the vocal line and piano accompaniment. The seventh system includes a vocal line (Tenor/Bass) and a piano accompaniment. The eighth system continues the vocal line and piano accompaniment. The ninth system includes a vocal line (Soprano/Alto) and a piano accompaniment. The tenth system continues the vocal line and piano accompaniment. The score is written in Italian and includes the title "Gloria" and the name of the composer "Verdi".

Mat. *Allegro*

P. Poco arca

Basso

Del mio castel banti co - *o per de gli* *grandi* *a vi* *ecce al pie m'inchio*

The image shows a page from a handwritten musical manuscript. The page is aged and yellowed, with some staining and wear along the edges. The music is written on multiple staves, with some staves containing dense, rapid passages of notes, possibly representing a keyboard or a fast-moving vocal line. Other staves have more sparse notation, including rests and longer note values. The lyrics are written in a cursive hand below the staves. The text is: "L'immagine chiavi, grand'idea quest' a maggio intra Real ben- tà del nostro vanto logio". The notation includes various musical symbols such as clefs, notes, rests, and bar lines. There are also some markings that look like "C" and "F" which might be part of the musical notation or just initials.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score includes various musical symbols such as notes, rests, and dynamic markings like *leg.* and *sf.*

The lyrics, written in Italian, are:

nostra fedelità del nostro vaso ilagio di nostra fedelità di nostra fedelità

The score is written in a cursive style, typical of 18th or 19th-century manuscript notation. The paper shows signs of age, including discoloration and wear along the edges.

152

The musical score is written on two systems of staves. The first system consists of three staves: the top two are for vocal parts, and the bottom one is for the basso continuo. The second system also consists of three staves, with the top one for a vocal part and the bottom two for the basso continuo. The notation includes various musical symbols such as notes, rests, and ornaments. The lyrics are written in French and Italian.

vela ne vani heri lo g'getai vani affetti si gnor de noi celi e mutai le lingue mia molto diro per



Handwritten musical score on aged paper, featuring multiple staves and lyrics in Italian. The score is written in brown ink.

The visible lyrics include:

- Sigmo via agnate*
- Ri*
- non si per più dal*
- si darsi o creper più*
- Conc*
- u- uva il noce*
- Ri*
- non si per più dal*
- Saciate via saciate*

The notation includes various musical symbols such as notes, rests, and bar lines, indicating a complex melodic and harmonic structure.

154

for



Cant.

*ov. muniti sopra l'ha
ri dove in corpore perniati*

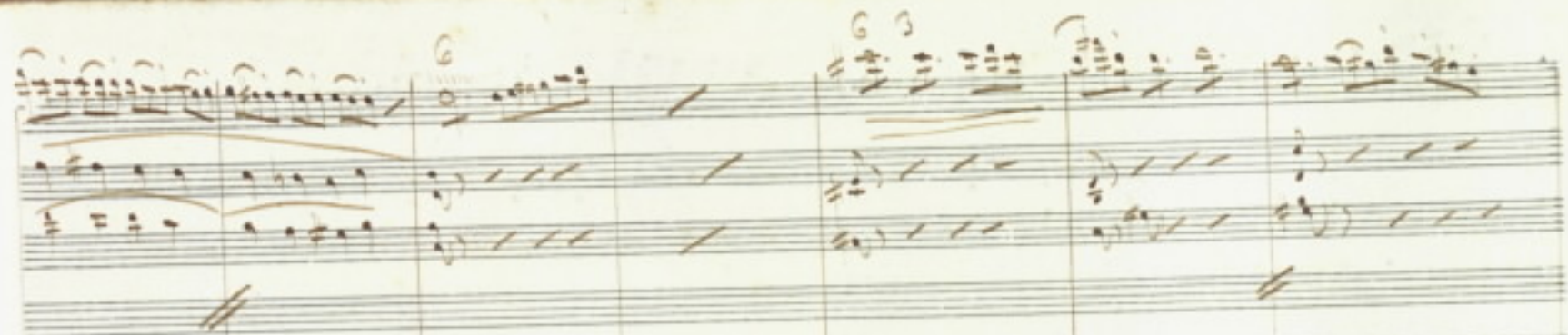
Due

ma basta vi fer mate ma basta vi fer mate fi-



Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Italian. The notation includes various notes, rests, and dynamic markings such as *ff* (fortissimo) and *sf* (sforzando). The lyrics are written in a cursive hand, with some words appearing to be "mitila", "adulterate", "apostol", "en", "ce", "vi mi pergozte di cacci del". The score is organized into systems, with some staves containing multiple lines of music. The paper shows signs of wear, including discoloration and some staining.

mitila per mitila adulterate apostol en ce vi mi pergozte di cacci del



155

Adagio

Adagio



Adagio affetto un peggio che in memoria eterna a- vrete nel mio Regno il mio con il co-

Handwritten musical score on aged paper. The score consists of multiple staves. The top system includes a vocal line with a treble clef and a key signature of one flat (B-flat), and a piano accompaniment with a bass clef. The lyrics are written in Italian. The score is divided into systems by vertical bar lines. The paper shows signs of age, including yellowing and some staining.

17^{mo} ANNO
pac. ch'io non gran far cano
vedrete chepi re te per or parlar non vi mai più a che il re tro

156

Handwritten musical score on page 149 of a manuscript. The page contains ten staves of music. The notation includes various notes, rests, and dynamic markings. The lyrics are written in Italian. The page is numbered 149 in the top right corner and 156 in the upper right margin.

Lyrics visible on the page:

- Nonno* (written vertically on the second staff)
- Nonno* (written vertically on the third staff)
- Nonno* (written vertically on the fourth staff)
- Nonno* (written vertically on the fifth staff)
- Nonno* (written vertically on the sixth staff)
- Nonno* (written vertically on the seventh staff)
- Nonno* (written vertically on the eighth staff)
- Nonno* (written vertically on the ninth staff)
- Nonno* (written vertically on the tenth staff)
- Nonno* (written vertically on the eleventh staff)
- Nonno* (written vertically on the twelfth staff)
- Nonno* (written vertically on the thirteenth staff)
- Nonno* (written vertically on the fourteenth staff)
- Nonno* (written vertically on the fifteenth staff)
- Nonno* (written vertically on the sixteenth staff)
- Nonno* (written vertically on the seventeenth staff)
- Nonno* (written vertically on the eighteenth staff)
- Nonno* (written vertically on the nineteenth staff)
- Nonno* (written vertically on the twentieth staff)
- Nonno* (written vertically on the twenty-first staff)
- Nonno* (written vertically on the twenty-second staff)
- Nonno* (written vertically on the twenty-third staff)
- Nonno* (written vertically on the twenty-fourth staff)
- Nonno* (written vertically on the twenty-fifth staff)
- Nonno* (written vertically on the twenty-sixth staff)
- Nonno* (written vertically on the twenty-seventh staff)
- Nonno* (written vertically on the twenty-eighth staff)
- Nonno* (written vertically on the twenty-ninth staff)
- Nonno* (written vertically on the thirtieth staff)
- Nonno* (written vertically on the thirty-first staff)
- Nonno* (written vertically on the thirty-second staff)
- Nonno* (written vertically on the thirty-third staff)
- Nonno* (written vertically on the thirty-fourth staff)
- Nonno* (written vertically on the thirty-fifth staff)
- Nonno* (written vertically on the thirty-sixth staff)
- Nonno* (written vertically on the thirty-seventh staff)
- Nonno* (written vertically on the thirty-eighth staff)
- Nonno* (written vertically on the thirty-ninth staff)
- Nonno* (written vertically on the fortieth staff)
- Nonno* (written vertically on the forty-first staff)
- Nonno* (written vertically on the forty-second staff)
- Nonno* (written vertically on the forty-third staff)
- Nonno* (written vertically on the forty-fourth staff)
- Nonno* (written vertically on the forty-fifth staff)
- Nonno* (written vertically on the forty-sixth staff)
- Nonno* (written vertically on the forty-seventh staff)
- Nonno* (written vertically on the forty-eighth staff)
- Nonno* (written vertically on the forty-ninth staff)
- Nonno* (written vertically on the fiftieth staff)
- Nonno* (written vertically on the fifty-first staff)
- Nonno* (written vertically on the fifty-second staff)
- Nonno* (written vertically on the fifty-third staff)
- Nonno* (written vertically on the fifty-fourth staff)
- Nonno* (written vertically on the fifty-fifth staff)
- Nonno* (written vertically on the fifty-sixth staff)
- Nonno* (written vertically on the fifty-seventh staff)
- Nonno* (written vertically on the fifty-eighth staff)
- Nonno* (written vertically on the fifty-ninth staff)
- Nonno* (written vertically on the sixtieth staff)
- Nonno* (written vertically on the sixty-first staff)
- Nonno* (written vertically on the sixty-second staff)
- Nonno* (written vertically on the sixty-third staff)
- Nonno* (written vertically on the sixty-fourth staff)
- Nonno* (written vertically on the sixty-fifth staff)
- Nonno* (written vertically on the sixty-sixth staff)
- Nonno* (written vertically on the sixty-seventh staff)
- Nonno* (written vertically on the sixty-eighth staff)
- Nonno* (written vertically on the sixty-ninth staff)
- Nonno* (written vertically on the seventieth staff)
- Nonno* (written vertically on the seventy-first staff)
- Nonno* (written vertically on the seventy-second staff)
- Nonno* (written vertically on the seventy-third staff)
- Nonno* (written vertically on the seventy-fourth staff)
- Nonno* (written vertically on the seventy-fifth staff)
- Nonno* (written vertically on the seventy-sixth staff)
- Nonno* (written vertically on the seventy-seventh staff)
- Nonno* (written vertically on the seventy-eighth staff)
- Nonno* (written vertically on the seventy-ninth staff)
- Nonno* (written vertically on the eightieth staff)
- Nonno* (written vertically on the eighty-first staff)
- Nonno* (written vertically on the eighty-second staff)
- Nonno* (written vertically on the eighty-third staff)
- Nonno* (written vertically on the eighty-fourth staff)
- Nonno* (written vertically on the eighty-fifth staff)
- Nonno* (written vertically on the eighty-sixth staff)
- Nonno* (written vertically on the eighty-seventh staff)
- Nonno* (written vertically on the eighty-eighth staff)
- Nonno* (written vertically on the eighty-ninth staff)
- Nonno* (written vertically on the ninetieth staff)
- Nonno* (written vertically on the ninety-first staff)
- Nonno* (written vertically on the ninety-second staff)
- Nonno* (written vertically on the ninety-third staff)
- Nonno* (written vertically on the ninety-fourth staff)
- Nonno* (written vertically on the ninety-fifth staff)
- Nonno* (written vertically on the ninety-sixth staff)
- Nonno* (written vertically on the ninety-seventh staff)
- Nonno* (written vertically on the ninety-eighth staff)
- Nonno* (written vertically on the ninety-ninth staff)
- Nonno* (written vertically on the one hundredth staff)

Andante da mossa

in che mai fa ro, un grand'ar- ca- no.

A handwritten musical score on aged paper, featuring multiple staves for various instruments and voices. The instruments listed include Violini, Viola, Flauti, Clarinetto, Fagotto, Trombe, Timpali, Cimbalo, Organo, and Coro. The vocal parts are labeled Soprano, Contralto, Tenore, and Bassi. The music is written in Italian, with lyrics such as "ah qual mirabile questo che io trovo non so, non so, non so, ah qual mirabile". The score includes dynamic markings like "f" (forte) and "sfz" (sforzando), and tempo markings like "Allegro". There are also performance instructions like "con sord." (with mutes). The handwriting is in ink, and the paper shows signs of age and wear.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Italian. The score is divided into two main sections by a double bar line.

First Section (Left):

- Staves 1-4: Musical notation with lyrics: *questo che in gaudere non so, non so*
- Staves 5-8: Musical notation with lyrics: *nel confuso mio cor vello mille idee vix sumi*

Second Section (Right):

- Staves 9-12: Musical notation, including a section marked *Fin.*

Additional markings:

- Handwritten *Fin.* at the end of the first section.
- Handwritten *Fin.* at the end of the second section.
- Handwritten *Fin.* at the bottom of the page.

nel confuso mio cor vello mille i dec ro xumi nando nel con fuso mio cor vello mille i -
 nel confuso mio cor vello mille i dec ro xumi nando nel con fuso mio cor vello mille i -
 nando mille i - dec ro xumi nando nel con fuso mio cor vello mille i -
 nel confuso mio cor vello mille i -

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is written on ten staves. The first three staves are for the vocal parts (Soprano, Alto, Tenor/Bass). The next four staves are for the piano accompaniment. The final three staves are for the vocal parts again. The lyrics are in Italian. The score is marked with "Andante" and "Allegro". The title "L'Espresso" is written at the top. The name "Giuseppe Verdi" is written at the bottom.

158

L = bat = simili

in A strano in do vi
 Qual' ispirati
 nella qualche sospiri cor- cando

ma nel vertice pro-

Qual' Basso

Qual' Alto e Org

cando

ma nel vertice pro-
 fonda dell'acca fanta-

In
 o

Ra

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Italian. The score is written in brown ink. The lyrics are:

Donna dell'acqua santa *io mi aggrasso* *mi in fondo* *l'acqua santa* *fugge via e star* *già sbalar*

Donna dell'acqua *io mi aggrasso* *mi in fondo* *l'acqua santa* *fugge via* *si e la* *testa sbalar*

The score includes various musical notations such as notes, rests, and bar lines. There are also some markings above the staves, possibly indicating fingerings or breath marks. The paper shows signs of age, including discoloration and wear along the edges.

Handwritten musical score for a song. The lyrics are in Romanian and appear to be a patriotic or nationalistic song. The lyrics are: "Din țara noastră / Din țara noastră / Din țara noastră / Din țara noastră / Din țara noastră / Din țara noastră / Din țara noastră / Din țara noastră / Din țara noastră / Din țara noastră". The score is written on ten staves. The first staff is for the vocal part, with lyrics in Romanian. The second staff is for the violin. The third staff is for the flute. The fourth staff is for the bass. The fifth staff is for the guitar. The sixth staff is for the double bass. The seventh staff is for the piano. The eighth staff is for the accordion. The ninth staff is for the harmonica. The tenth staff is for the drums.

Handwritten musical score for a vocal piece, likely an opera. The score is written on ten staves. The first staff is the vocal line for the Soprano, with lyrics in Italian. The second staff is the vocal line for the Tenor. The third staff is the vocal line for the Bass. The fourth staff is the vocal line for the Contralto. The fifth staff is the vocal line for the Soprano. The sixth staff is the vocal line for the Tenor. The seventh staff is the vocal line for the Bass. The eighth staff is the vocal line for the Contralto. The ninth staff is the vocal line for the Soprano. The tenth staff is the vocal line for the Tenor. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written in Italian and are partially obscured by the musical notation.

Handwritten musical score on page 161. The page contains several staves of music. The top section includes staves with notes and rests, some with the word "obbligato" written vertically. Below this, there are staves with lyrics in Italian. The lyrics are: "che so-", "ra- mi", "nando", "si si", "stano", "can- do", "ma nel vertice pa-", "fondo dell'acqua fantasia", "in si strano indov-". The bottom section features staves with notes and rests, some with the word "nello" written vertically. The lyrics are: "nello qualche tempo ce- can- do", "ma nel vertice pa-".

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The lyrics are in Italian.

do vi
nelle
qual die
semp
vo cor

se mi aggriso mi cor.
ondo la mia testa fugge via

figlio dell'acqua santa sia
se mi aggriso mi cor.
ondo la mia testa fugge

162

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is written on ten staves, with lyrics in Italian. The music is in 3/4 time and features a variety of notes, rests, and dynamic markings. The lyrics are: "quando ma nel volti ce pro. fondo dell'oc. cefa tanta sia se mi ag. gino me cor. e stordita balor dita si riducca d'impaz. e stordita balor de la e stordita balor de la si riducca d'impaz. e stordita balor de la". The score is signed "G. Verdi" at the bottom right.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The lyrics are in Italian and appear to be a song or aria. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *pp* (pianissimo).

The lyrics are:

fon do la mia te sta fug ge via io mag gio mi cer fon do la mia te sta fug ge
si si du ca ad im pa zar e tor di ta ba lo re Gi ta si si du ca ad im pa zar

The score is written in a cursive, handwritten style, typical of 18th or 19th-century musical manuscripts. The paper shows signs of age, including discoloration and wear along the edges.

Handwritten musical score on page 163. The score consists of several staves. The top staves contain a vocal line with lyrics in Italian. The lower staves contain a piano accompaniment with various musical notations, including notes, rests, and dynamic markings.

Vocal Line Lyrics:

via e star gita stator gita si si dulce ad impa zar si si dulce si si.

Piano Line Lyrics:

io m'aggiro, mi con- fido la mia testa poggia via e star gita stator dopo incornicia al impa zar, mi aggiro mi con- fido la mia testa poggia

Dynamic Markings:

for. *Un* *si* *xi*

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Italian. The score is divided into two main sections by a double bar line (II).

Lyrics:

*du ce ad
via e brita biler dita incinnicia ad rompar
gu ce ad
rom pa zar co in ag di eor uoi con fondo la mia
vi in a gglao e mi con
f > itac.*

The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *f* for forte). The paper shows signs of age, including discoloration and wear along the edges.

164

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written in Italian and are interspersed between the staves. The score is divided into several measures by vertical bar lines. The handwriting is in dark ink on aged, slightly yellowed paper.

Lyrics visible on the staves:

- Stave 3: *Da qua*
- Stave 4: *Da qua*
- Stave 5: *Da qua*
- Stave 6: *Da qua*
- Stave 7: *Da qua*
- Stave 8: *Da qua*
- Stave 9: *Da qua*
- Stave 10: *Da qua*

Handwritten musical score on aged paper, featuring multiple staves with musical notation and Latin lyrics. The notation includes various note values, rests, and dynamic markings such as *mp* (mezzo-piano) and *pp* (pianissimo). The lyrics are written in a cursive hand below the staves.

The visible lyrics include:

Vita in con- muna ad impa zar si xi. duca ad impa zar si xi. duca ad impa zar si xi. duca ad impa

Sanctus

et Pa-

et Pa-

165

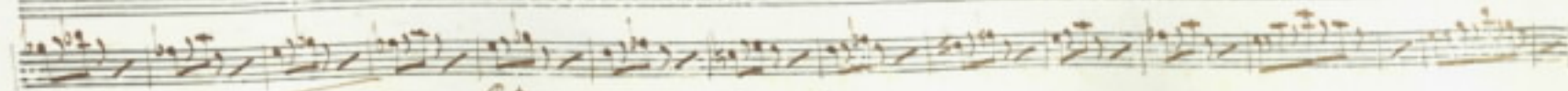
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written below the staves, starting with "zar" and continuing with "di sac oha for di tu ri xi du cad in pa zar". The score is written in a cursive, handwritten style.

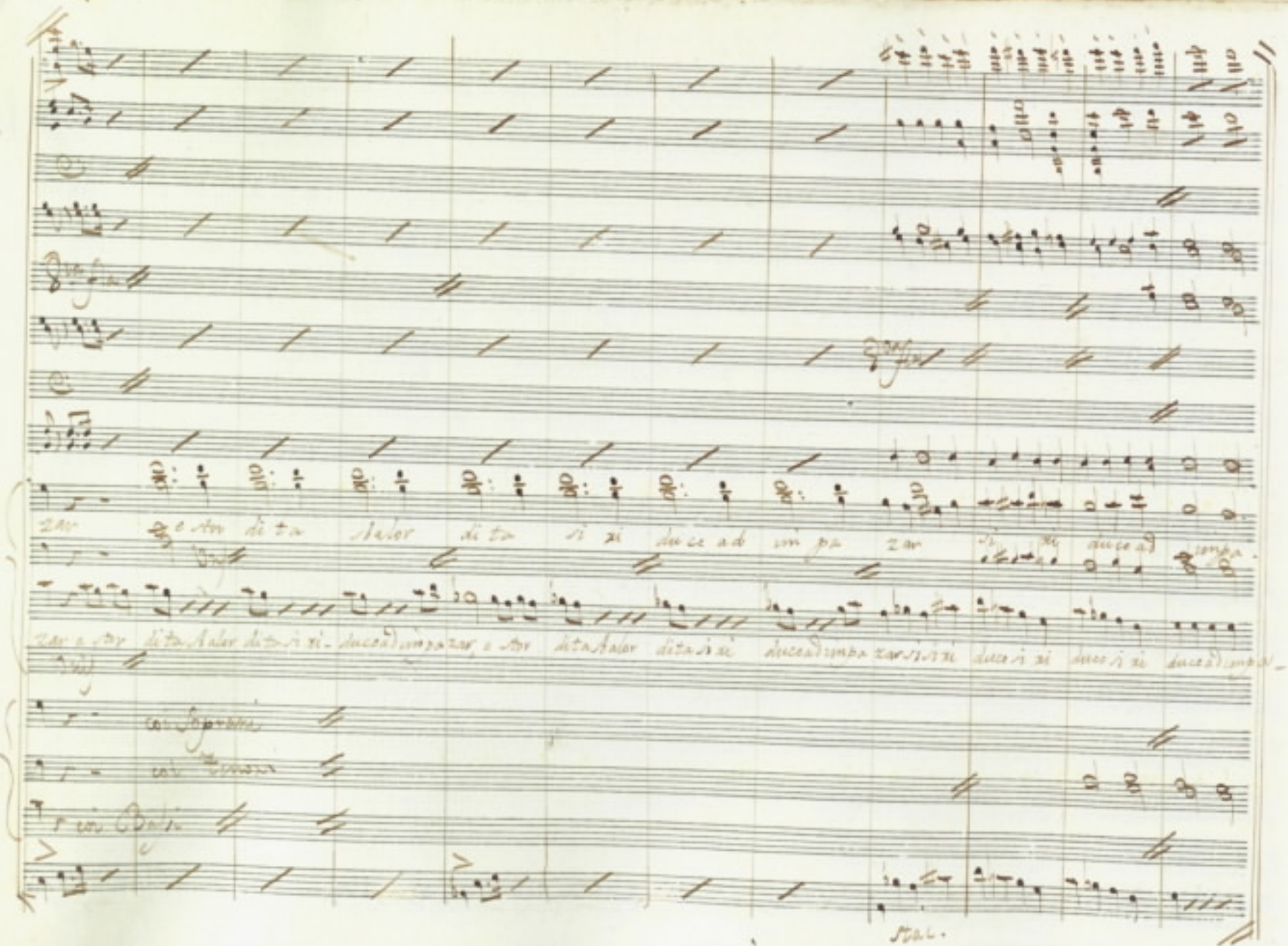
Lyrics: zar di sac oha for di tu ri xi du cad in pa zar

Handwritten notes and markings include "Cin" and "Sal" with a slash through it.



166





167

[illegible]

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score is written in brown ink.

The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written below the staves, including the words "zar" and "impro".

The score is divided into measures by vertical bar lines. The paper shows signs of age, including discoloration and wear along the edges.

At the bottom left, the text "Fin majo" is written in a cursive hand.

This page contains a handwritten musical score. The notation is written in brown ink on aged, slightly discolored paper. The score is organized into several systems of staves. The top system includes a staff with a treble clef and a key signature of one sharp (F#), followed by several staves with various musical notations including notes, rests, and slurs. The middle section of the page features a large bracketed section with multiple staves, some of which contain the word "ZAR" written in a stylized, possibly decorative, font. The bottom section continues with more staves of musical notation, including notes and rests. The handwriting is elegant and characteristic of 18th or 19th-century musical notation.



Alto 2.^o Introduzione Coro nr 3

168

Handwritten musical score for Alto 2.^o Introduction Coro nr 3. The score is written on 15 staves, organized into three systems of five staves each. The instruments and parts are labeled on the left side of each staff:

- Violini** (Violins) - Staff 1
- Viola** (Viola) - Staff 2
- Clarin** (Clarinets) - Staff 3
- Fag.** (Bassoon) - Staff 4
- Contr. B.** (Contrabass) - Staff 5
- Violoncello** (Cello) - Staff 6
- Violoncello** (Cello) - Staff 7
- Violoncello** (Cello) - Staff 8
- Violoncello** (Cello) - Staff 9
- Violoncello** (Cello) - Staff 10
- Violoncello** (Cello) - Staff 11
- Violoncello** (Cello) - Staff 12
- Violoncello** (Cello) - Staff 13
- Violoncello** (Cello) - Staff 14
- Violoncello** (Cello) - Staff 15

The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one sharp (F#) and the time signature is 2/4. The score is written in brown ink on aged paper.



140

il Re nostro e un uom gen) n - - - le

il Re nostro e un uom gen) n

bravo cor vet ton il Re nostro e un uom gen) n - - - le

il Re nostro e un uom gen) n

bravo

Quarta in 8va

Supra Sopra

della Fiala del Baroni

è già convinta

quanti pezzi quanti morde

della

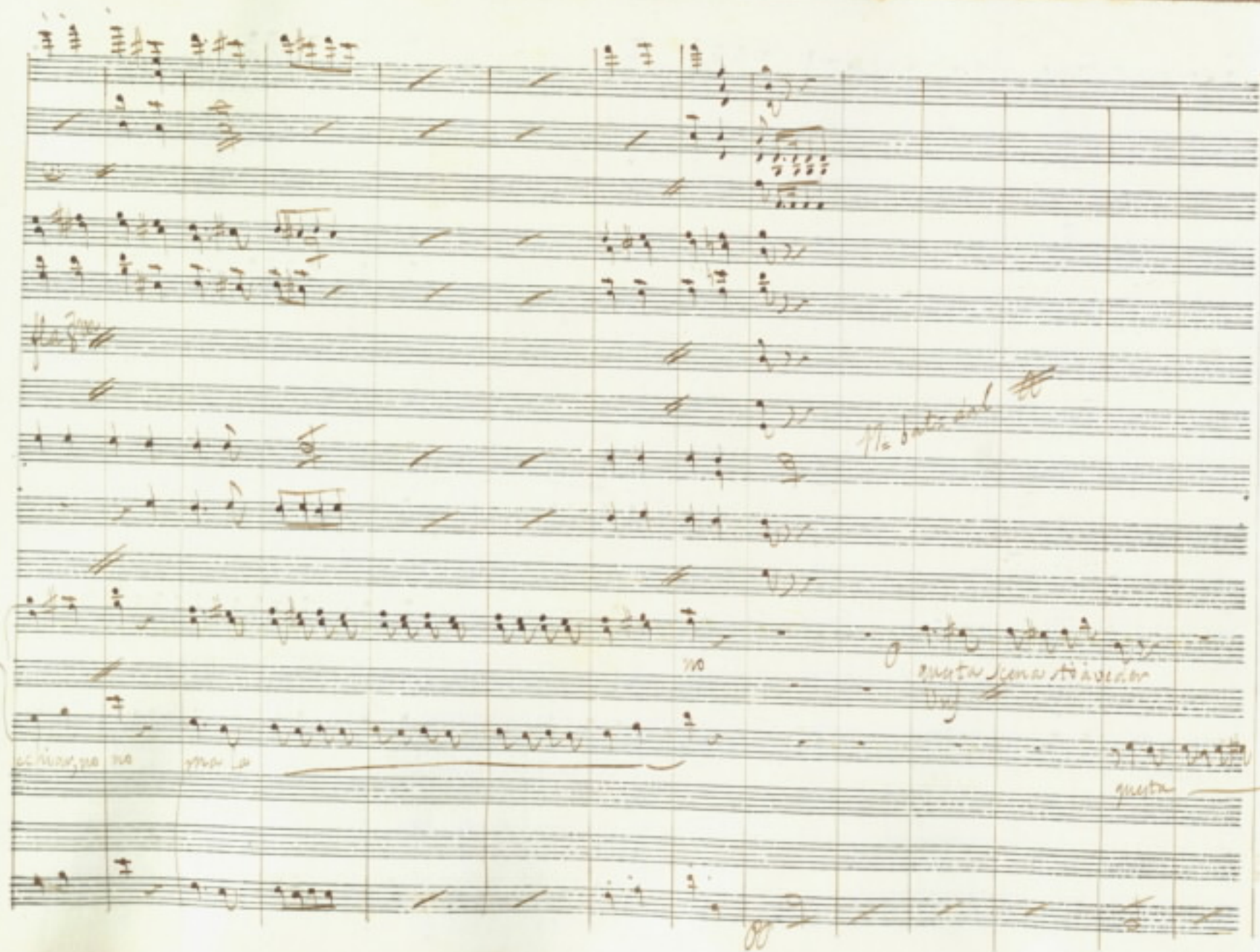
eglia

quanti

Handwritten musical score on page 171. The page contains approximately 12 staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. There are several dynamic markings and performance instructions in Italian. The lyrics are written in a cursive hand, with some words underlined. The score appears to be a vocal or instrumental piece, possibly a setting of a religious or secular text.

Lyrics (Italian):

che
Voi
che
ma la
no, tra Piromisanti di fiamma fero-



Handwritten musical score on ten staves. The notation includes notes, rests, and dynamic markings like 'p' and 'f'. The lyrics are written in Italian below the notes.

come via a terminar
quinta scena fa ve per
come via a terminar
per come
quinta
come

Handwritten musical score for a song, featuring multiple staves with musical notation and lyrics in Romanian. The lyrics include "năi, gușta scena s-a urdat, come vâdă a terminat, mala no brădău în a ponti lălia în pînă ucliar" and "ave dor a ve dor a ve dor a ve dor come".

Handwritten musical score on page 113, featuring multiple staves with musical notation and lyrics in Italian. The score includes various musical symbols such as clefs, notes, rests, and dynamic markings like 'f' and 'p'.

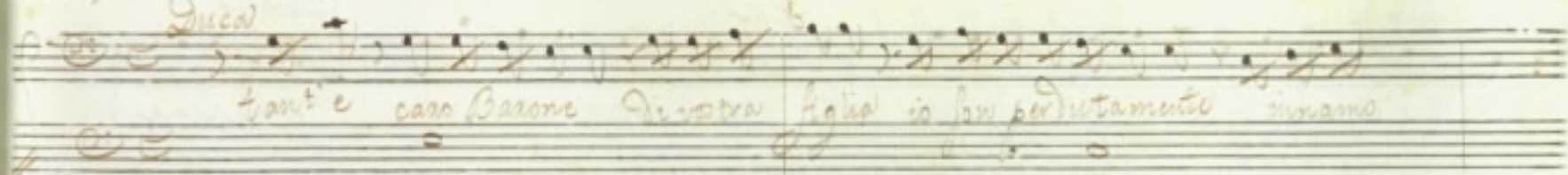
Lyrics visible on the page:

nar quon una nave dire come vada a termi nar
 come vada a termi nar come vada a termi nar a termi nar a termi

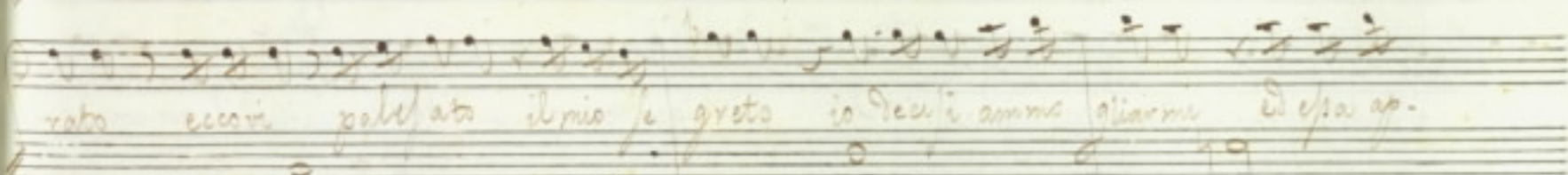


Dopo l'Introduzione dell'atto 2^{do}

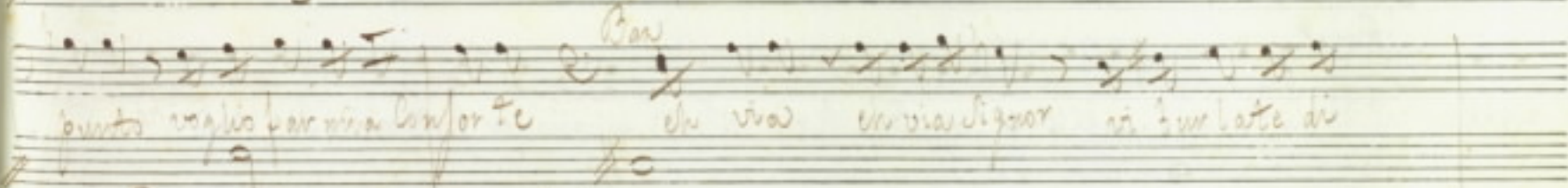
Duca



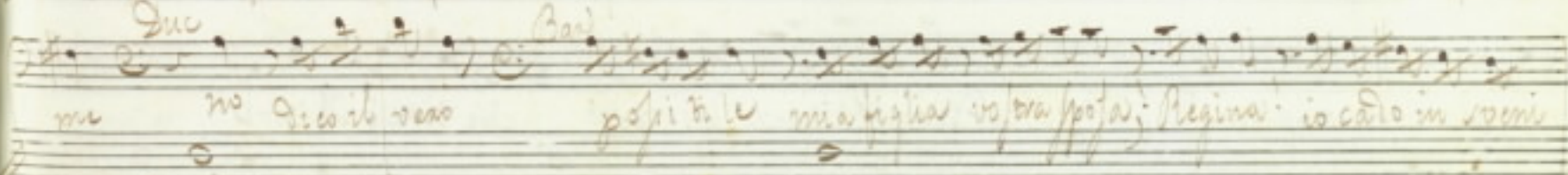
tant'è caro Barone di vostra figlia io son perdutoamente innamorato



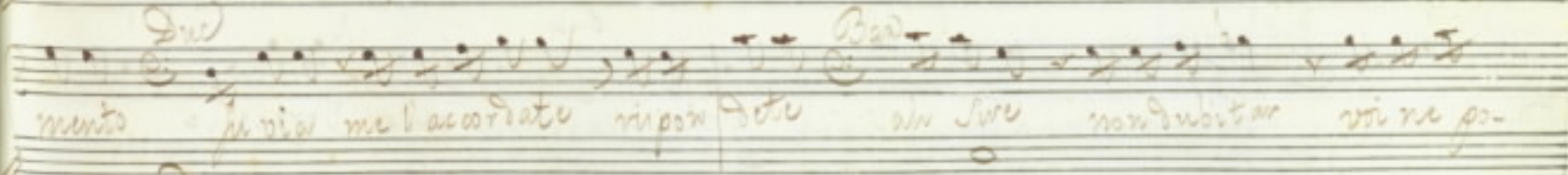
eccovi palesato il mio segreto io decisi amare gli anni di esilio ap-



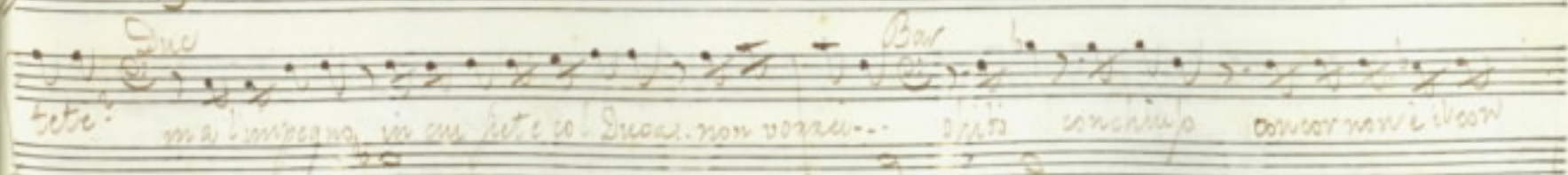
punto voglio far mia la conforto in via in via signor vi turbate di



me no dico il vero popoli le mie figlie vostra sposa; Regina! io calo in scena



mento se via me l'accordate rispon dete in fine non dubitate vi re po-



tete: ma l'impegno in cui siete col Duca non vorrei... spiti conchiap conconarvi il con

tratto e un capo tallo annulla in yso fatto ma vostra figlia.. poi.. *Duc* *Barone*
come come mia

figlia è una pasta di Tuscane or vedrete oia qui venga e l'iso *Duc*
ma il suo cor.. po-

brebbo in via. che core quando si bratta di migliorar fortuna e condizi *Bar'*

one vedete a me i gnor le donne non fan più che cosa è il core

Elia *Bar'*
firo vien qui mia cara figlia vien spalanca bene l'orecchie e

ciglia questi è un Pie di lo zona io son tuo Padre dunque siccome il

ma
Ora il Padre omni
rima e per manifestar
Eli
che cielo che sento in non intendo che mistera i questo e donna che si
vuo
li vuole .. or velo spiego in due pa role

attacca *Forzato*



179 Ferretto

Handwritten musical score for a 12-part orchestra. The staves are labeled as follows from top to bottom:

- Violins
- Violas
- Cellos
- Double Basses
- Flutes
- Oboes
- Clarinets
- Bassoons
- Horns
- Trumpets
- Tuba

The score is written on 12 staves. The first staff (Violins) has a key signature of one sharp (F#) and a time signature of 2/4. The second staff (Violas) has a key signature of one sharp (F#) and a time signature of 2/4. The third staff (Cellos) has a key signature of one sharp (F#) and a time signature of 2/4. The fourth staff (Double Basses) has a key signature of one sharp (F#) and a time signature of 2/4. The fifth staff (Flutes) has a key signature of one sharp (F#) and a time signature of 2/4. The sixth staff (Oboes) has a key signature of one sharp (F#) and a time signature of 2/4. The seventh staff (Clarinets) has a key signature of one sharp (F#) and a time signature of 2/4. The eighth staff (Bassoons) has a key signature of one sharp (F#) and a time signature of 2/4. The ninth staff (Horns) has a key signature of one sharp (F#) and a time signature of 2/4. The tenth staff (Trumpets) has a key signature of one sharp (F#) and a time signature of 2/4. The eleventh staff (Tuba) has a key signature of one sharp (F#) and a time signature of 2/4. The twelfth staff (Tuba) has a key signature of one sharp (F#) and a time signature of 2/4.

A i al let to o bella E la si gioen per una co. na na questa man a vo si

This page contains a handwritten musical score on aged, yellowed paper. The score is written in brown ink and consists of several systems of staves. The top system includes three staves with musical notation, including notes, rests, and dynamic markings like 'f' and 'p'. Below this, there are several empty staves. The middle section features a single staff with a melodic line and lyrics written in French: "Donal la stringe te e man d'un Re la stringe te e man d'un Re la stringe te". The bottom system includes three staves with musical notation, including notes, rests, and dynamic markings like 'f' and 'p'. The paper shows signs of age, including discoloration and wear along the edges.

Handwritten musical score on aged paper. The score consists of multiple staves. The top system includes a staff with the handwritten instruction *8^{va} Clar.* and a staff with a large, complex melodic line. The middle system features a staff with a large, complex melodic line and a staff with a large, complex melodic line. The bottom system includes a staff with the handwritten instruction *i. man. un. Or.* and a staff with a large, complex melodic line. The lyrics *se i al. letta o bella E li. to* are written below the bottom staff.

8^{va} Clar.

i. man. un. Or.

se i al. letta o bella E li. to

Tutti

For l'una co- so na' questa man a voi si dona la sua getta e man' un Re questa

Handwritten musical score on aged paper. The score consists of two systems. The first system has 11 staves. The first three staves contain rhythmic notation with many slashes. The next four staves contain dense, fast-moving musical notation, likely for a keyboard instrument. The last four staves contain sparse, low-register notes. The second system has three staves. The top staff contains a vocal melody with lyrics in Italian. The middle staff contains a keyboard accompaniment. The bottom staff contains a bass line.

man a voi si *Donna la stringete e mant'una la stringete e mant'una e mant'una*

A handwritten musical score on aged, yellowed paper. The score consists of several staves. The top section features a series of staves with complex musical notation, including many beamed sixteenth notes and slurs. Below this, there are staves with the lyrics "Violini" and "flage" written in cursive. The bottom section of the page contains a large staff with the lyrics "Re i mand'm Re e man e man e man i mand'm" written in cursive. The notation includes various musical symbols such as clefs, notes, rests, and slurs. The paper shows signs of age, including foxing and some staining.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes various notes, rests, and dynamic markings such as *pp* (pianissimo) and *ppp* (pianissimissimo). The lyrics are written in Italian, with some parts enclosed in brackets. The paper shows signs of age, including yellowing and some staining.

Lyrics visible on the page:

qual non tade io son un fido

io non merito un si gran

gran
Dona Cadre mio ch'altre sono ripon tete mi per me quelton ta de so san con.

Handwritten musical score on aged paper. The score is organized into four systems. The first system consists of five staves: the top staff has a treble clef and a key signature of one sharp (F#); the next three staves have a common time signature (C) and a key signature of one sharp; the bottom staff has a bass clef and a key signature of one sharp. The second system consists of four staves, all with a common time signature (C) and a key signature of one sharp. The third system consists of four staves, all with a common time signature (C) and a key signature of one sharp. The fourth system consists of four staves, all with a common time signature (C) and a key signature of one sharp. The lyrics are written in a cursive hand below the third system. The paper is aged and shows some staining and wear along the edges.

Handwritten lyrics in cursive script:

Non mecum si gran dona qualem te. Teo faciem tuam in cor meum si gran dona Padre

Handwritten musical notation for the first system, featuring treble and bass staves with various notes and rests.

Handwritten musical notation for the second system, featuring treble and bass staves with various notes and rests.

Handwritten musical notation for the third system, featuring a single staff with lyrics written below the notes.

ma che l'altra io pro ripon Gete vi per me i ripon Gete vi per me i ripon Gete vi per

Handwritten musical notation for the fourth system, featuring a single staff with notes and rests.

Handwritten musical score on aged paper, featuring multiple staves and lyrics. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written in a cursive script below the staves.

Lyrics:

me si si per me ———— in per te ———— si respondete mi per me

Ordo

Fin

8. bat: ~~del~~

Baron

*is risponde che col Duca manderà a montare ogni trattato**si risponde che col*

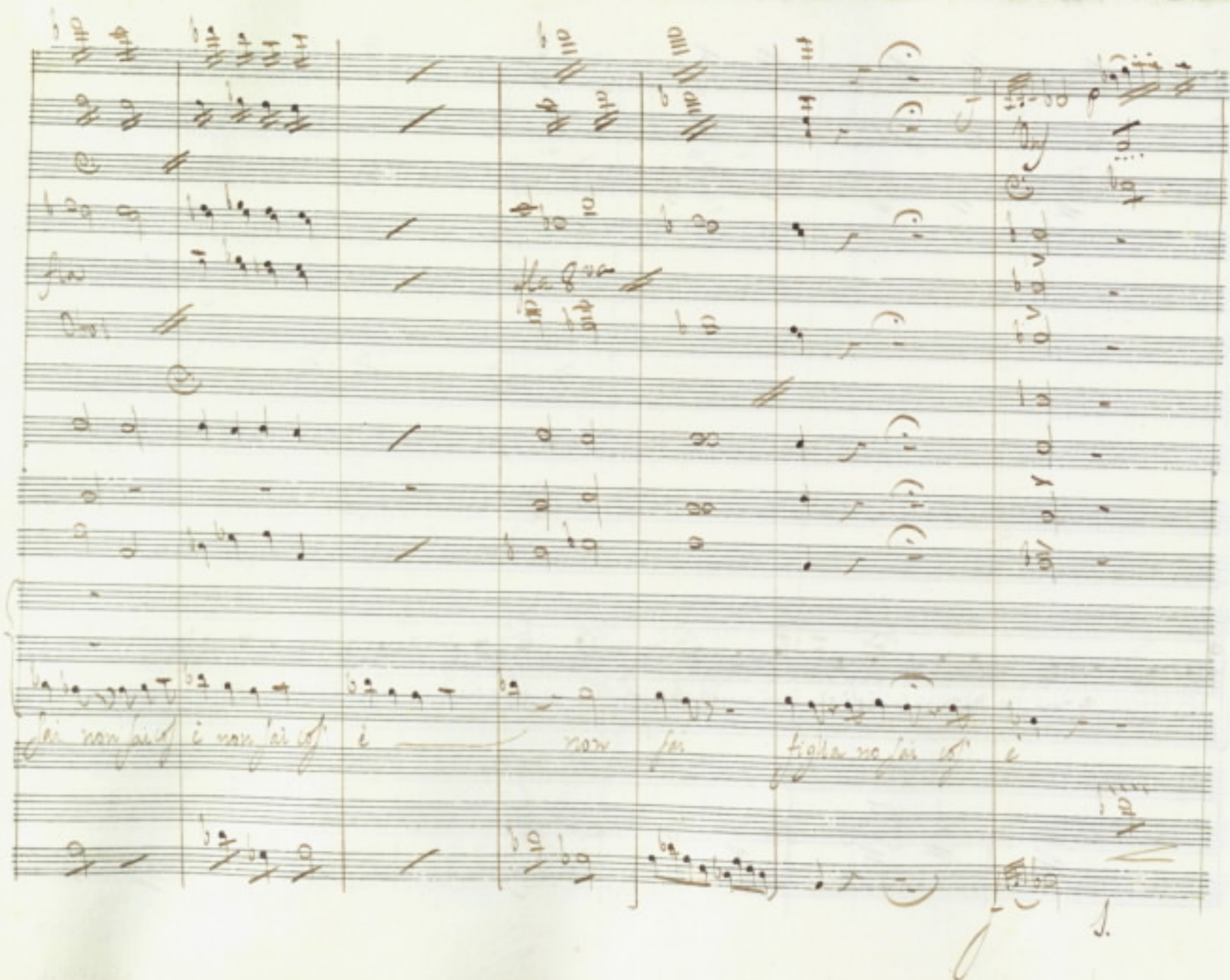
Handwritten musical score on aged paper. The score consists of several staves. The top system includes a vocal line with notes and rests, and a piano accompaniment with chords and single notes. The middle system features a vocal line with lyrics and a piano accompaniment. The bottom system continues the vocal line with lyrics and the piano accompaniment. The handwriting is in brown ink, and the paper shows signs of age and wear.

Disce madre a morte ogni peccato, in di no a un Poter tato figlia mia non fai cfi i 9. 9. 9.

Handwritten musical score on page 183. The page contains two systems of staves. The top system has five staves with various musical notations, including notes, rests, and clefs. The bottom system has three staves, with the middle staff containing lyrics in Italian. The handwriting is in brown ink on aged paper.

Lyrics (Italian):

no è un poter
 tato
 figliu
 mia non far
 cf
 i no non
 far non far
 cf
 i no non



Col 6 Am 10

184

June

Chi via zombrà che ti cusi

[illegible]

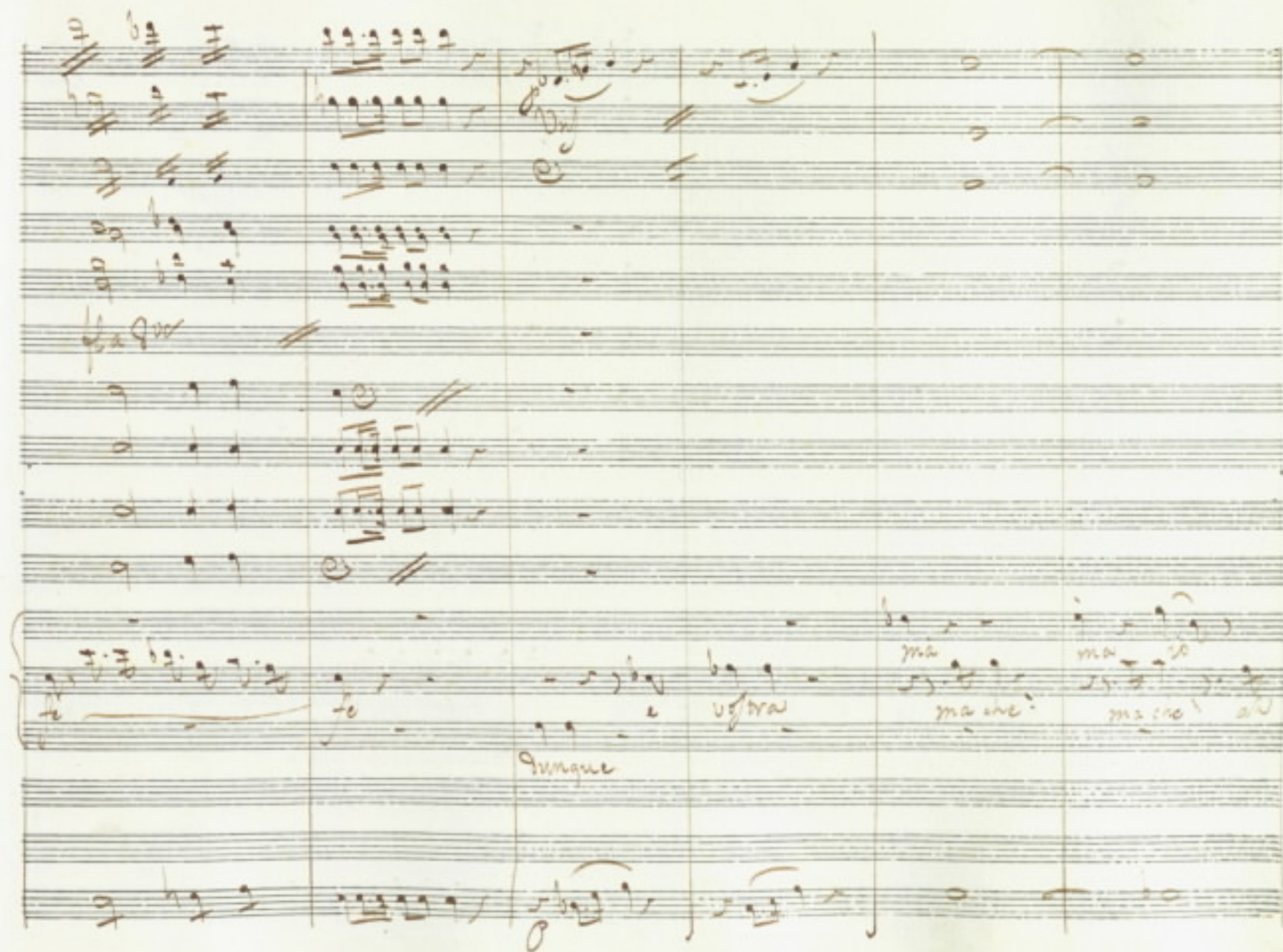
2.

3

22

Handwritten musical score on aged paper. The score is written on multiple staves. The top section features a large diagonal line across several staves, indicating a section that is crossed out or unused. Below this, the text "I. bat. - Carl B" is written. The bottom section contains a vocal line with lyrics in Italian, including "misi a lei mi mora in gli", "tarsi a", and "bella faria bella per mia fe faria bella per mia". The notation includes various musical symbols such as notes, rests, and dynamic markings like "a piano".

185



f

Andante

taci: china a terra con la fronte e ringraziabendi) core Dell'onore che ti fa tua gloria e pace.

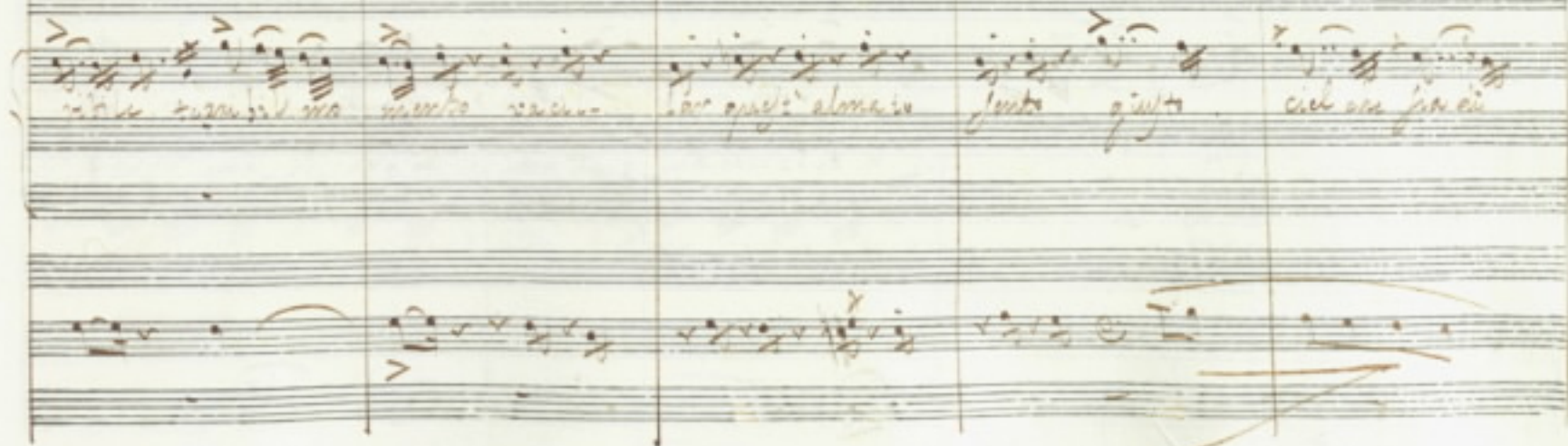
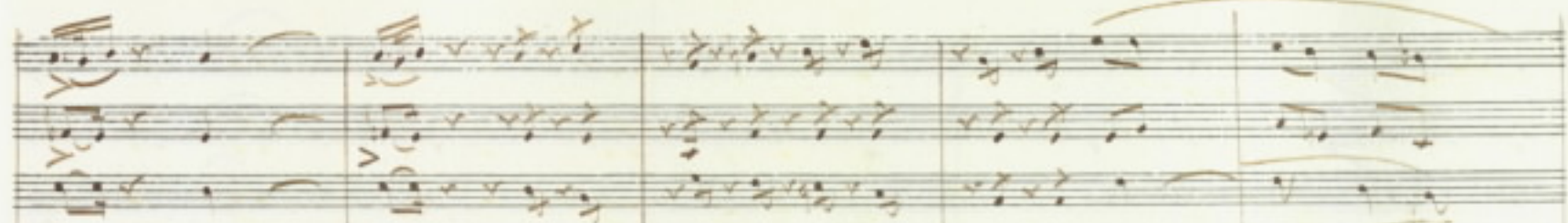
Handwritten musical notation on a single staff, featuring various notes, rests, and dynamic markings. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a cursive, handwritten style. There are several slurs and ties, and the notes are often beamed together. The page number 186 is written in the top right corner.

Allegro

Handwritten musical notation on a single staff, featuring various notes, rests, and dynamic markings. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a cursive, handwritten style. There are several slurs and ties, and the notes are often beamed together. The page number 186 is written in the top right corner.

Handwritten musical notation on a single staff, featuring various notes, rests, and dynamic markings. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a cursive, handwritten style. There are several slurs and ties, and the notes are often beamed together. The page number 186 is written in the top right corner.

[illegible]





Handwritten musical score on page 188. The page contains several staves of music. The top section consists of five staves with rhythmic notation (slashes) and some melodic fragments. Below this is a section with lyrics in Italian, written in a cursive hand. The lyrics are:
me...
te sta ma...
che vi ve re...
per do...
mon do...
car do del mio sta to...
fon do...
guat tor...
sen. to...
tuto e un pi a cor...
The bottom section of the page features a single staff with a complex, dense melodic line, possibly a keyboard or lute accompaniment.

This is a handwritten musical score on aged, yellowed paper. The score is written in brown ink and consists of several systems of staves. The top system includes five staves with rhythmic notation (slashes) and a few notes. Below this, there are more staves with notes and lyrics. The lyrics are in Italian and appear to be a religious or liturgical text. The notation includes various note values, rests, and bar lines. There are also some markings that look like 'x' or 'y' above certain notes. The paper shows signs of age, including discoloration and some wear along the edges.

The lyrics, written in Italian, are as follows:

aitia qual terra e mo mondo
 non che in questa prima
 tanto ve a far un po di ba di cu di ve re gi
 lar vacillar quec alma lo non to
 molto in benche ad in ta
 ando del mietato in con in
 questo
 tanto di po ta da ar so.
 tanto e un piacer che val per

Ciel questo ciel che fa di me *vacil-* *lar* *quest' al- s ma io*

ment' ho coninta per mia *fi teta mia si na al modo in francha zinta. lento teta*

ento ve il tar un ge *Bi*

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Italian. The score is divided into two systems by a vertical line.

The first system includes staves with musical notation and lyrics: *...to il poter del arge mento* and *...a concerta*. The second system includes staves with musical notation and lyrics: *...a concerta* and *...to il poter del arge mento il*.

The lyrics are written in a cursive hand, and the musical notation includes various notes, rests, and dynamic markings such as *pp* (pianissimo).

A handwritten musical score on aged, yellowed paper. The score consists of approximately 12 staves. The top four staves contain rhythmic notation with diagonal lines and some notes. The middle section features several staves with melodic lines, including a prominent line with a large slur and a fermata. Below this, there are staves with lyrics written in Italian. The lyrics include: "mento e già convinta", "per via", "il poter dell'argomento", "l'ha convinta", and "per via". The bottom staves contain more musical notation, including a bass line with a large slur. The paper shows signs of age, including foxing and wear along the edges.



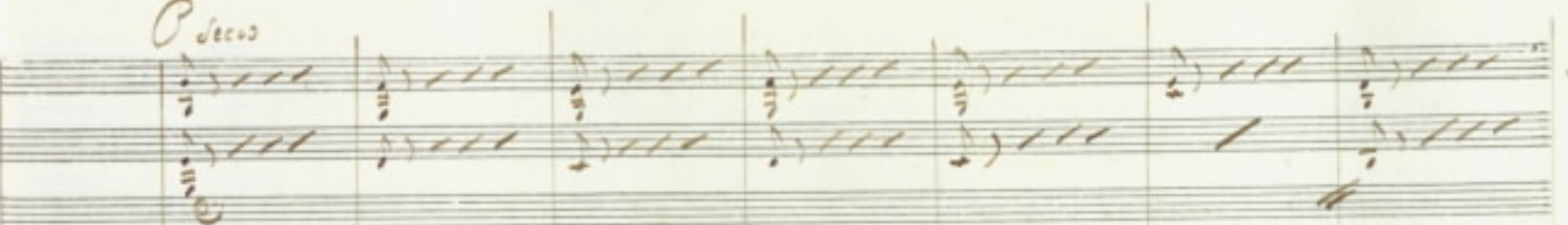
Handwritten musical score on page 181. The page contains several staves of music. The top section includes staves with notes and rests, some with dynamic markings like *pp* and *f*. The middle section features a vocal line with lyrics in Italian: *me che sia di me questo ciel che che sia di me*, *fe si per mia fe per mia fe*, *un go Ra Ri no al dar*, and *ma fe*. The bottom section includes staves with notes and rests, some with dynamic markings like *pp* and *f*. The page is numbered 181 in the top right corner.

1111

Handwritten musical score on 15 staves. The notation includes various musical symbols such as notes, rests, and clefs. There are several double bar lines and some markings that appear to be '3a' and '4a'. The bottom half of the page contains lyrics in Italian: 'd'ho gnore an d' gnore in ogni piedi' and 'Sen sor gete Sen sor gete o'.

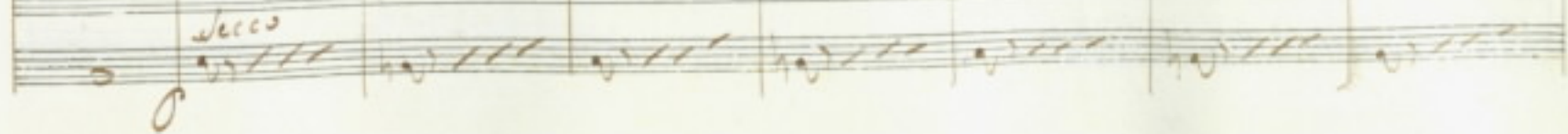
P. Seco

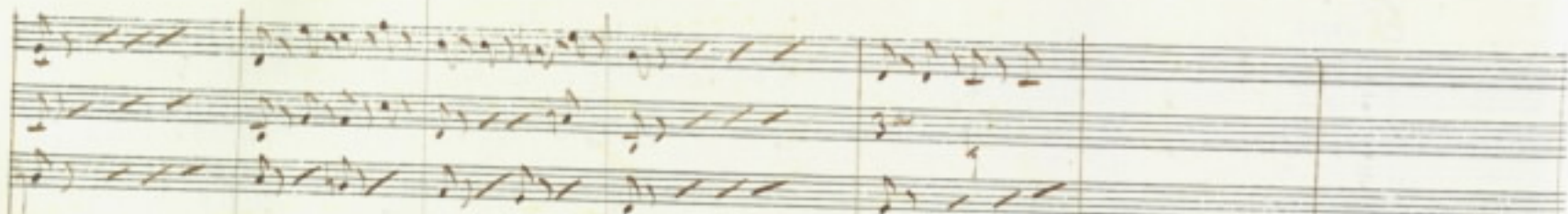
182¹⁷
191



ma lo fino in gi nocchianna Be gina non sta bene in vesti in in gi nocchianna Be gina non sta

Seco





3 = Amica al momento

1. 2. 3.

Handwritten musical notation on three staves. The first staff contains the lyrics: *benvenuti veri ta no no non ta be non sta ben in veri ta no no non sta*. The notation includes various note values, rests, and slurs. The second and third staves continue the melodic line.

Handwritten musical score on page 183. The page contains several staves of music. The top section consists of five staves, each with a treble clef and a key signature of one sharp (F#). The first staff begins with a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The bottom section consists of two staves, each with a treble clef and a key signature of one sharp. The first staff of the bottom section has a treble clef and a key signature of one sharp. The second staff of the bottom section has a treble clef and a key signature of one sharp. The lyrics are written below the staves. The first line of lyrics is "ben mo sta". The second line of lyrics is "ben in re xi - ta". The third line of lyrics is "ben in re xi - ta". The fourth line of lyrics is "ben in re xi - ta". The fifth line of lyrics is "ben in re xi - ta". The sixth line of lyrics is "ben in re xi - ta". The seventh line of lyrics is "ben in re xi - ta". The eighth line of lyrics is "ben in re xi - ta". The ninth line of lyrics is "ben in re xi - ta". The tenth line of lyrics is "ben in re xi - ta".

Più sensibile

che starò pe' me che barbero i-stante per l'eternità di più quel anima a. mente non

Più sensibile

189

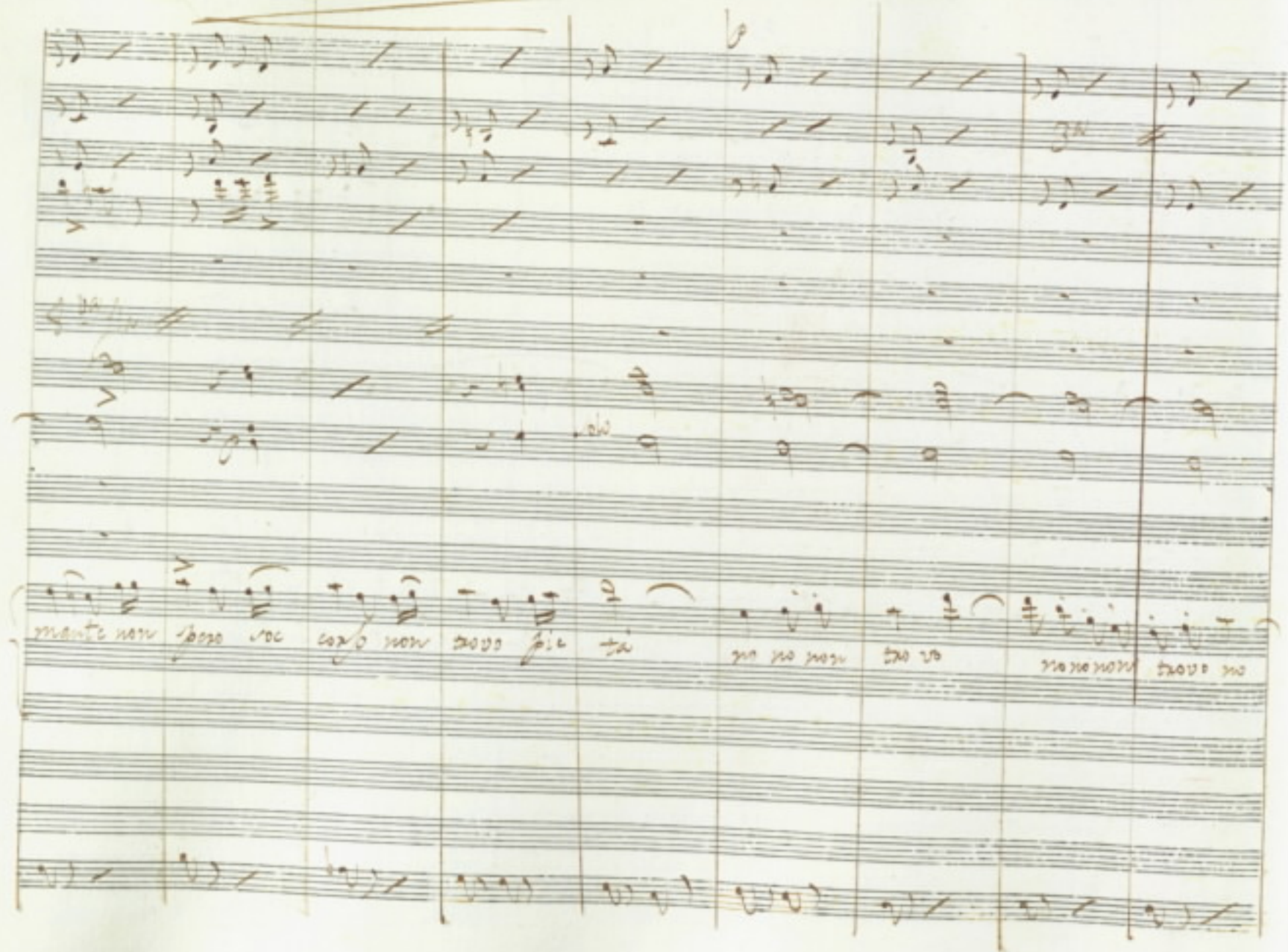
Handwritten musical score on page 19, featuring three systems of staves with notes, rests, and dynamic markings.

System 1: The first staff begins with a forte (*f*) dynamic marking. The second staff has a piano (*pp*) marking. The system concludes with a double bar line.

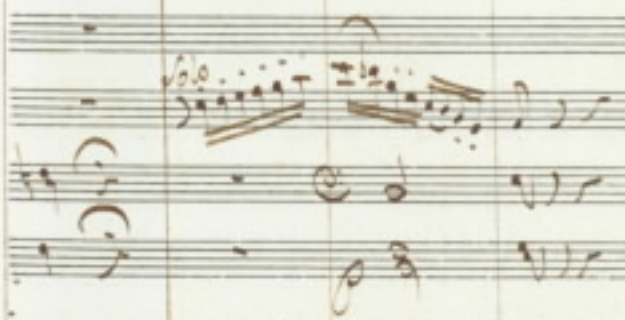
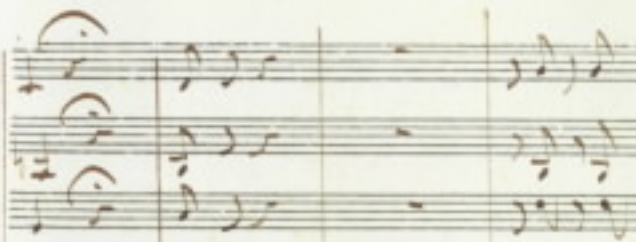
System 2: This system contains a melodic line with a long note and a fermata, and a lower staff with a *dolo* (dolore) marking. It ends with a double bar line.

System 3: The vocal line includes the lyrics: *Spas del corjo non ho ve più ti più ti più ti — per l'orail ti ote quest'anima e*. The system ends with a double bar line.

System 4: The final system shows a melodic line and a lower staff with a piano (*pp*) marking.



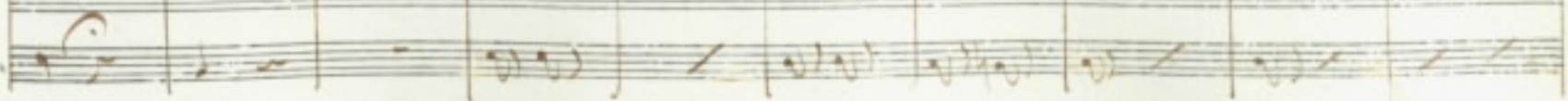
185



7. set = 9. ed. P.

no pietà

il Padre pentito la figlia amante si lascia in preda



3. 4. 5.

rit. fine da nuovo

muove a pie ta Pau ven poe ri na m muove a pie ta pive a na poe ri na m

Orco

Ot

Il re ta pon

io mia figlia e de.

muove al pie ta. Oav. ven po va. la noi rin muove al pie ta

Orco

Handwritten musical score on page 187. The score consists of ten staves. The first seven staves contain various musical notations, including clefs, key signatures, and rhythmic markings. The eighth staff features a vocal line with lyrics in Italian. The ninth and tenth staves contain additional musical notation. The handwriting is in brown ink on aged paper.

giov
an
an
an
Padre

creante gl'afini p' tranquilla un'ant.
il padre per lo i'giante marte gl'afini p' o bruno p' ila un'it.

~~8 = late 9 a~~

Handwritten musical score for a vocal piece, likely an aria or duet, from the opera "L'Alceste" by Christoph Willibald Gluck. The score is written on five staves. The top staff is for the Soprano (Soprano), the second staff for the Alto (Alto), and the third staff for the Tenor (Tenore). The bottom two staves are for the Piano (Piano). The lyrics are written in Italian and are: "L'Alceste". The tempo is marked "Allegretto". The key signature is one flat (B-flat). The score is in the key of D-flat major (B-flat major). The piece is in 3/4 time. The lyrics are: "L'Alceste". The tempo is marked "Allegretto". The key signature is one flat (B-flat). The score is in the key of D-flat major (B-flat major). The piece is in 3/4 time.

I = bat. m. d. f. m.

non *in oppri meta* *questi* *trov* *pa* *quid el-*

tante daver poe una minnove a pieto *ps, manna ila m. i. tante in poe ve* *trov* *quid el-*

a

Handwritten musical score on aged paper, featuring multiple staves and lyrics in Italian. The score is divided into measures by vertical bar lines.

Lyrics:

Si la ci in xi
po tranquilla mi stante dar un po
zina mi nuovo pida


Handwritten notes and markings:

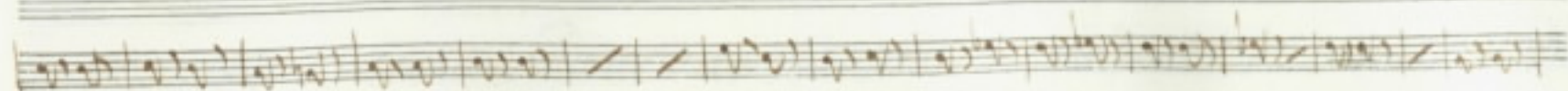
- quasi
- sup -
- pu
- cautel
- to
- travolta

The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings, typical of 18th or 19th-century manuscript notation.

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is written on ten staves. The first staff is the vocal line with lyrics "L'Espresso". The second staff is the piano accompaniment. The third staff is the vocal line with lyrics "L'Espresso". The fourth staff is the piano accompaniment. The fifth staff is the vocal line with lyrics "L'Espresso". The sixth staff is the piano accompaniment. The seventh staff is the vocal line with lyrics "L'Espresso". The eighth staff is the piano accompaniment. The ninth staff is the vocal line with lyrics "L'Espresso". The tenth staff is the piano accompaniment. The score is written in a cursive, handwritten style.

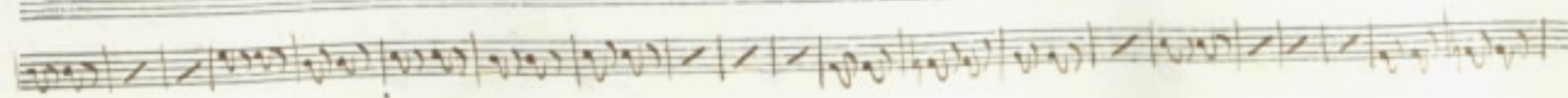
Handwritten musical score for a duet, likely from a Rossini opera. The score is written on ten staves. The first five staves contain vocal parts for two voices, with lyrics in Italian. The last five staves contain piano accompaniment. The lyrics are: "più tranquilla mi è / tanta più poco ve / Dete più lieta farò / più poco ve / Dete più lieta farò". The score is signed "Rossini" in the bottom right corner.

200
Sub Agno  Cantata di orchestra 82. "bata"





201



Handwritten musical score on aged paper, featuring multiple staves. The notation includes various musical symbols, clefs, and notes. The score is organized into systems, with a large section of empty staves in the middle. The bottom staff contains a sequence of notes and rests, with the word "Arco" written below it. The right side of the page shows the continuation of the score on the next page.

Arco

Handwritten musical notation, including notes, rests, and clefs, spanning multiple staves. The notation is in brown ink on aged, yellowed paper.

Handwritten musical score for a Mass, likely by Joseph Haydn, featuring vocal parts and piano accompaniment. The score is written on multiple staves, with the vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment (Piano) clearly marked. The lyrics are in Latin, including "Gloria in excelsis Deo" and "Missa". The notation includes various musical symbols such as notes, rests, and clefs, and is written in a cursive, handwritten style.

20?
261

Handwritten musical score for "L'Espresso" by Gioacchino Rossini. The score is written on ten staves. The first staff is the vocal line with lyrics in Italian. The second staff is the piano accompaniment. The third staff is the violin part. The fourth staff is the viola part. The fifth staff is the cello part. The sixth staff is the double bass part. The seventh staff is the flute part. The eighth staff is the oboe part. The ninth staff is the clarinet part. The tenth staff is the bassoon part. The score includes tempo markings "Allegro" and "Allegretto", and dynamic markings "f" and "p". The title "L'Espresso" is written at the top. The composer's name "Gioacchino Rossini" is written at the bottom.

This page contains a handwritten musical score. The notation is written in brown ink on aged, slightly yellowed paper. The score is organized into several systems, each consisting of multiple staves. The notation includes various musical symbols such as notes, rests, slurs, and bar lines. Some staves begin with a clef, while others start with a key signature or time signature. The handwriting is fluid and characteristic of 18th or 19th-century musical notation. The page is numbered '203' in the upper right corner.



Dopo il Corretto

Barone Maestas che ven pare? Poverina i con
gusa la fufate. il piacer la sor presa che piacer che sorpresa vofra
figlia i forte mie qul prozza efa pel Duca ha i core premeuto Pel Duca
chiss che dite? ah pur troppo i dff vofrete amir fra poco or fu fin
poco sia de i fo li a far la vofra figlia que e per mia qunto i oggi ai vostri
capi Barone riflet te te al da non dico voi ci penfe xite

Bar
Povero me son pur nel trauquillo aglio chi non de dubbio quella di gradi
atlas del Duca è innamorato: de mai us forse in voglio con le buone
per far con Barone trasfigliare una tel tina da far qualche parzia di nuova
stampar il Re stia sola furie il Duca il Duca. oh quanti cani ho a
posso mi trovo per in ordine il martello il caso è serio e qui ci vuol cervello
Re
Dunque mio caro Duca la tua proposizione mi mal'accolta. oh male male al
Duc

in la bella finta del fondo del cor resti traf fitto e s'inscrive il suo pianto

Re Du
In me felice dunque sperar p[er] in so sperar potete ma non cantar vit.

trina e Donna et ante la sua signora come intem concertato per-

Re Du
Sate a sostenere la vostra parte non dubitate in so p[er] il Barone a dar l'ultimo

Re Du
mano al quater mio si vanno per mio caro Luca d'io

Attacca Così si faia Re



N^o 10 Coro D. Lucia Re.

Waltz

206

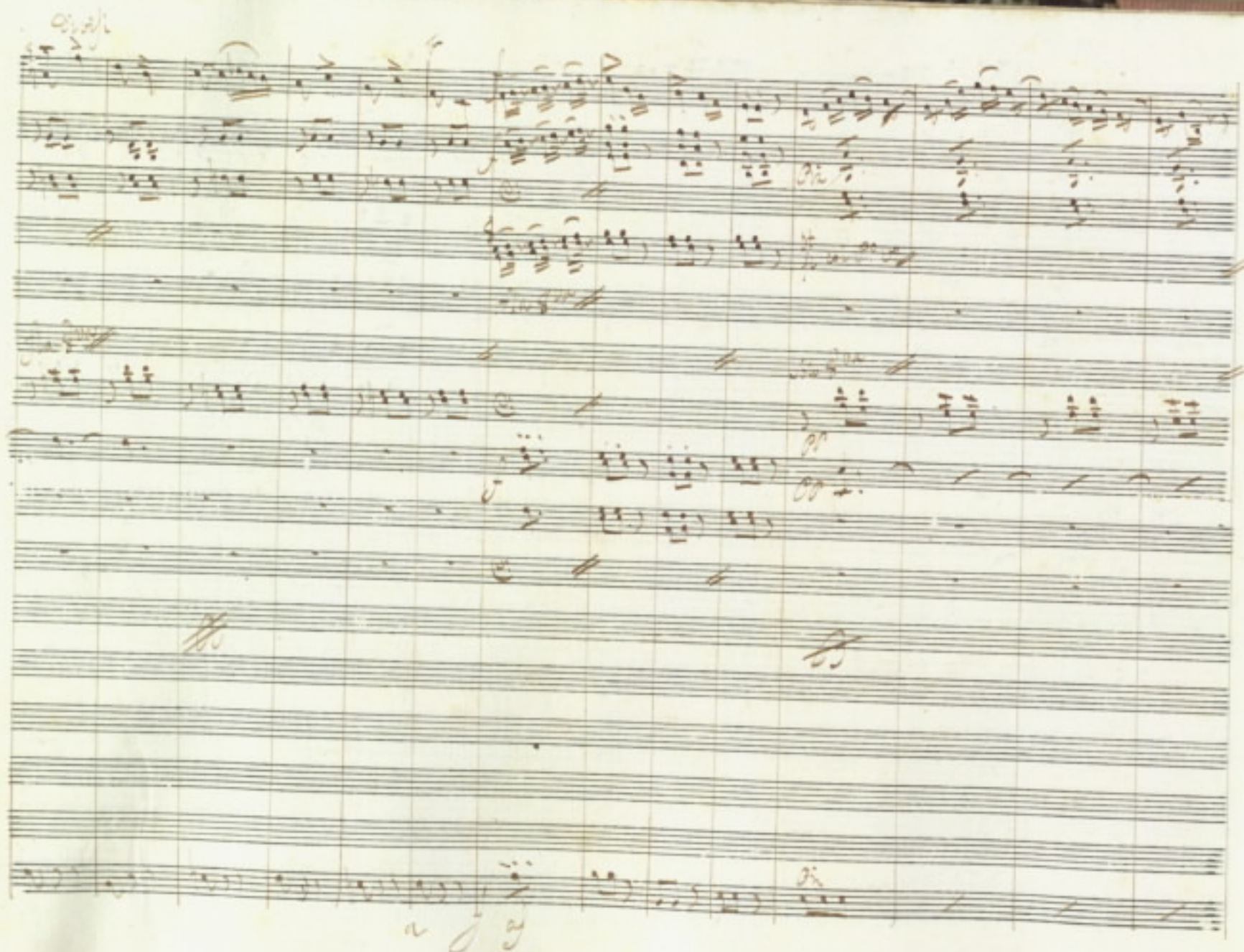
Handwritten musical score for a 12-part ensemble. The staves are labeled on the left as follows:

- Violini
- Viole
- Clauti
- Fag.
- Clar. B.
- Fag.
- Cor. Sopr.
- Tram. Sopr.
- Tram. B.
- Alc.
- Coro
- Orchestra
- Organo

The score is written in a single system across 12 staves. The notation includes various musical symbols such as clefs, key signatures, time signatures, and notes. The paper is aged and shows some staining.

f

sf



Unizi

20f

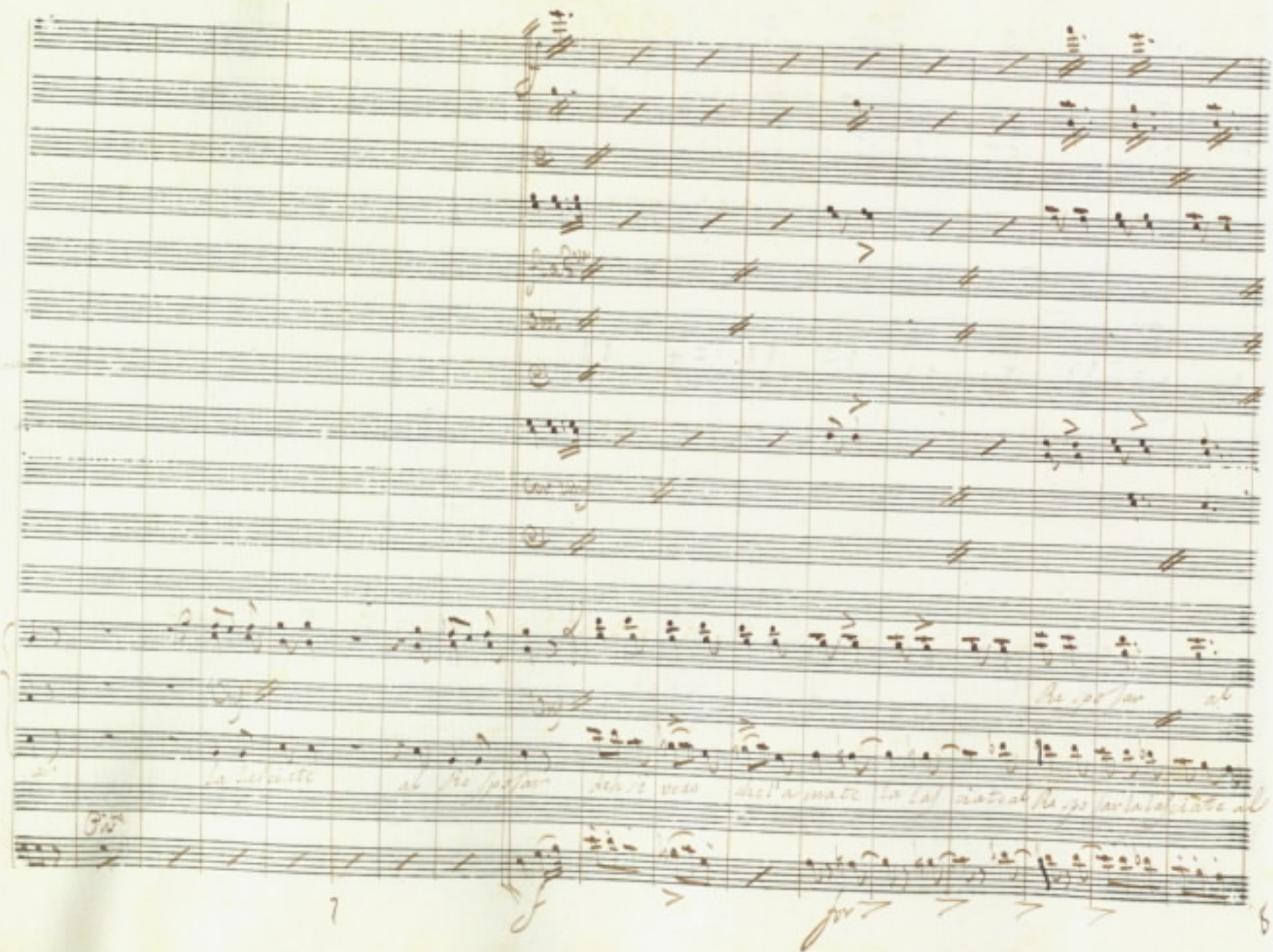
20f

20f

Tutti quanti abitanti del castello del Re da un giorno di corte vengono a ringraziar

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in Italian below the staves.

la gentil Ra-zone fina senza voi la via Ragion derisore nelamate delalalalalal Rag-





Handwritten musical score on aged paper. The score consists of 14 staves. The first 10 staves contain musical notation with various notes, rests, and clefs. The 11th staff has a melodic line with lyrics written below it. The 12th staff has the word "Recitativo" written above it. The 13th and 14th staves contain musical notation. The paper is aged and shows some staining.

Lyrics on the 11th staff:

...e buona pace il vostro amor più vocale l'ha, e l'anno al par...

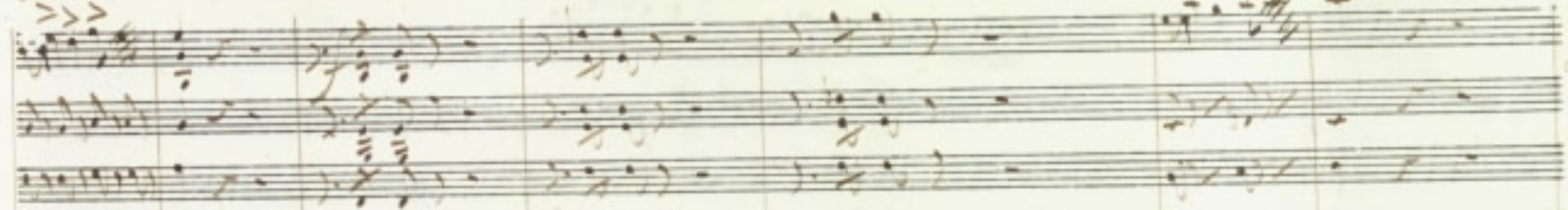
Recitativo

157

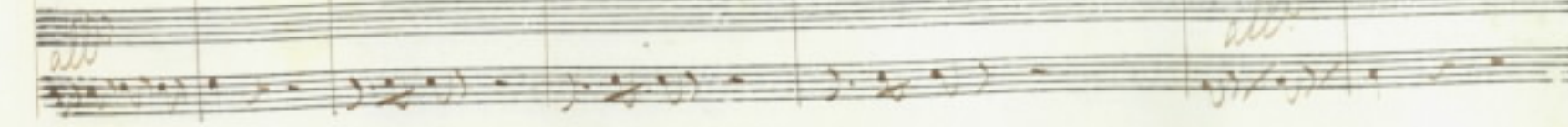
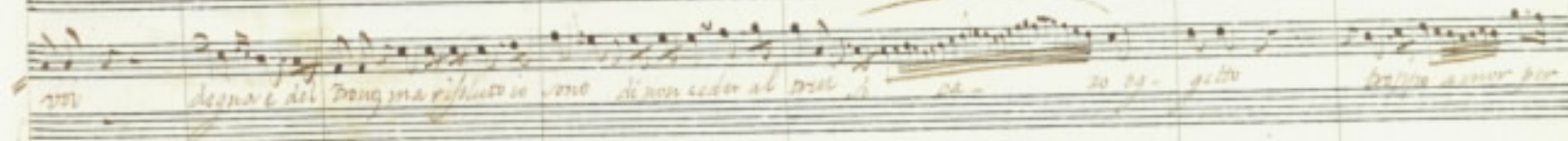
g

nuovo.

allegro



210.



Handwritten musical score on aged paper. The score consists of multiple staves. The top section features a vocal melody with lyrics: *l'è in ascende il po*. Below this, there are several staves of accompaniment, including a piano part with chords and a bass line. The bottom section features a vocal melody with lyrics: *la sua destra a me br mi f re* and *a suacor.*. The manuscript is written in brown ink on aged, slightly discolored paper.



A handwritten musical score on aged, yellowed paper. The score consists of approximately 12 staves. The top four staves contain complex musical notation, including many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The fifth staff is mostly empty, with some faint markings. The sixth staff contains a melodic line with lyrics written below it. The seventh staff continues the melody. The eighth staff is empty. The ninth staff contains a melodic line with lyrics. The tenth staff is empty. The eleventh staff contains a melodic line. The twelfth staff contains a melodic line. The lyrics are written in a cursive hand and are partially obscured by the musical notation. A large, dark, circular mark is visible on the eighth staff.

il suo car mi die de amore muna pio a me po. tra, no, no
no muna ra.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'f'. The score is written in a historical style with some ink bleed-through from the reverse side.

201
212

parlo a me po tra la sua de-vo-à me per mis-er il vo-ler del ge-mi-ter... il suo

g = 120



per me deo amor

per la a me po tra no no

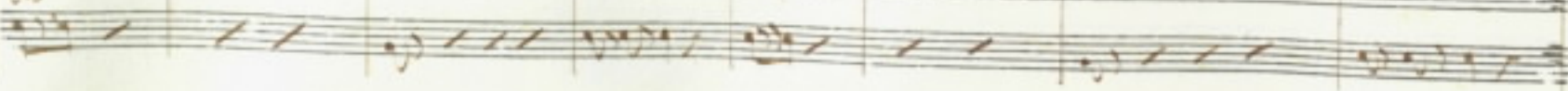


no deo amor

per la a me po

tra no no

Pr



Organo

P

2B

Handwritten musical notation with lyrics: *... in te speramus ...*

Quinto

Handwritten musical notation for the Quinto part.

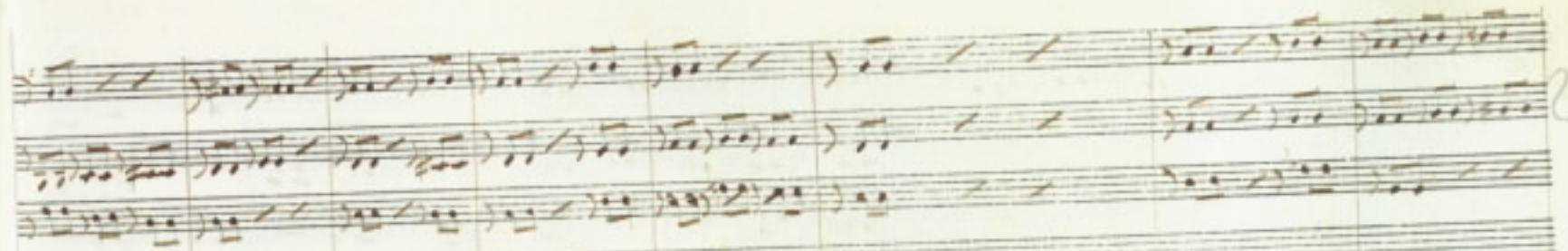
Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics.

The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written in a cursive script, appearing to be in a historical or foreign language.

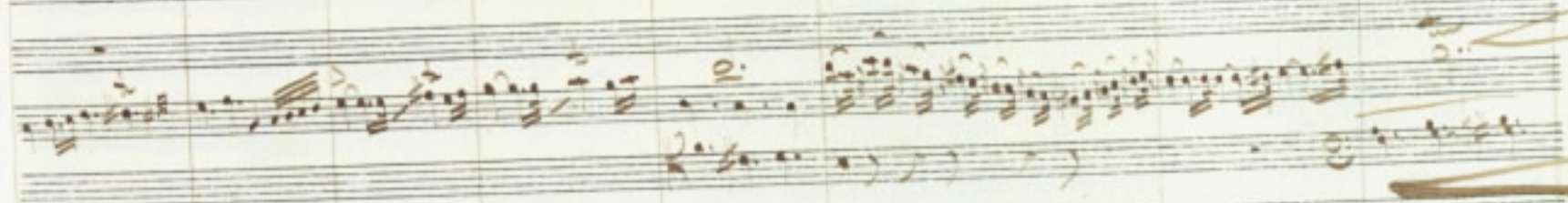
Key features of the score include:

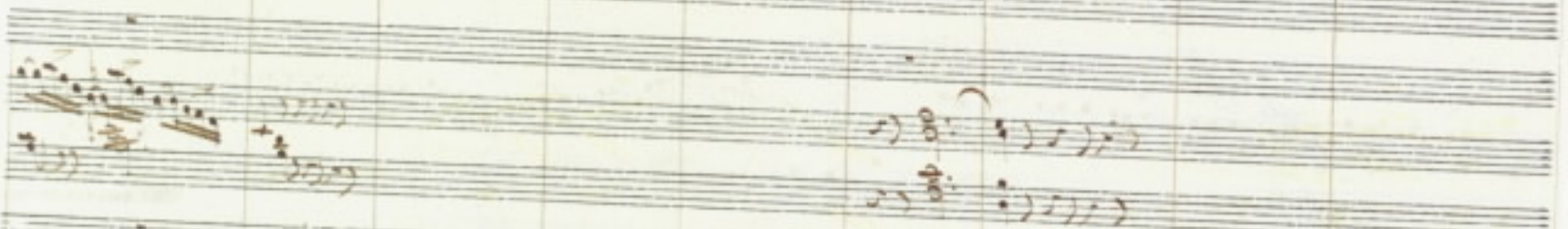
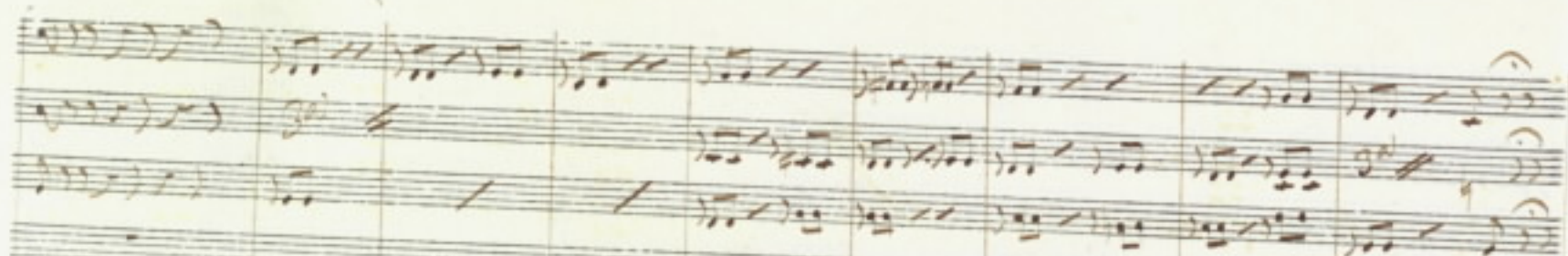
- Multiple staves of music, some with lyrics written below them.
- Handwritten musical notation, including notes, rests, and bar lines.
- Lyrics written in a cursive script, possibly a historical or foreign language.
- Decorative elements and markings, including slanted lines and parentheses.

The score is written on aged, slightly discolored paper, suggesting it is a historical manuscript.



214





espressivo

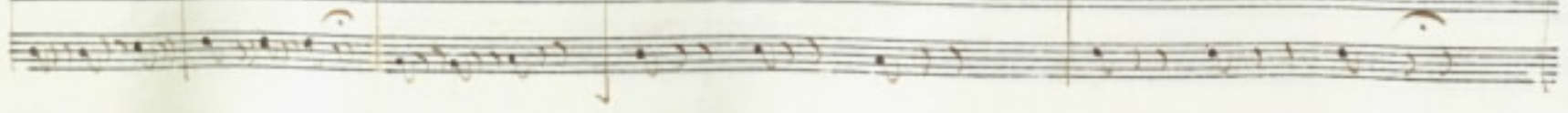
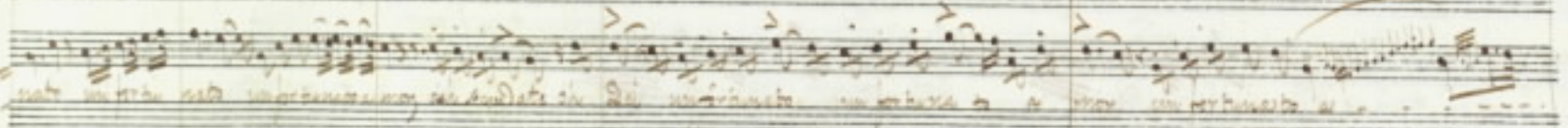
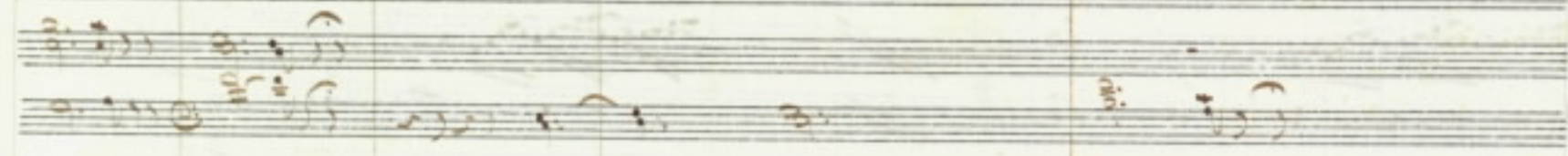
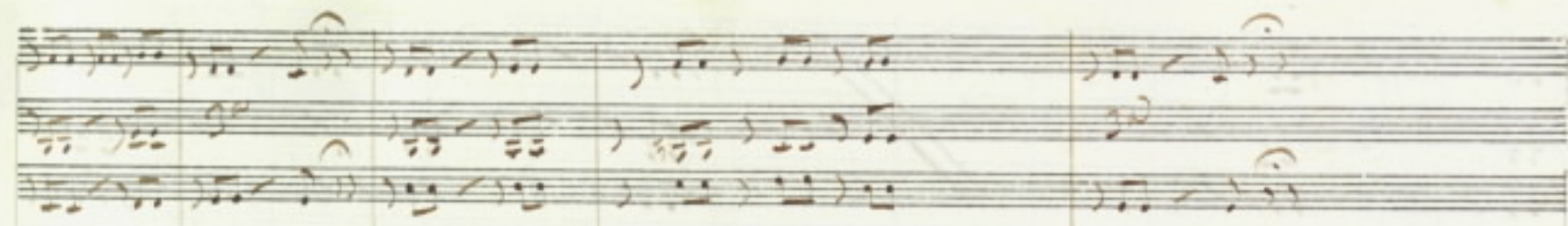
languida lei che adoro per viver non po' più *deh recitate di lei un'orazione*

un'orazione

215

The page contains a handwritten musical score on ten staves. The notation is in brown ink. The first system consists of three staves, each with a treble clef and a key signature of one sharp (F#). The first staff has a series of slanted lines, followed by a double bar line and then musical notation. The second and third staves also contain musical notation. The second system consists of two staves, each with a treble clef and a key signature of one sharp. The first staff has a series of slanted lines, followed by a double bar line and then musical notation. The second staff also contains musical notation. The third system consists of two staves, each with a treble clef and a key signature of one sharp. The first staff has a series of slanted lines, followed by a double bar line and then musical notation. The second staff also contains musical notation. The fourth system consists of two staves, each with a treble clef and a key signature of one sharp. The first staff has a series of slanted lines, followed by a double bar line and then musical notation. The second staff also contains musical notation. The fifth system consists of two staves, each with a treble clef and a key signature of one sharp. The first staff has a series of slanted lines, followed by a double bar line and then musical notation. The second staff also contains musical notation. The sixth system consists of two staves, each with a treble clef and a key signature of one sharp. The first staff has a series of slanted lines, followed by a double bar line and then musical notation. The second staff also contains musical notation. The seventh system consists of two staves, each with a treble clef and a key signature of one sharp. The first staff has a series of slanted lines, followed by a double bar line and then musical notation. The second staff also contains musical notation. The eighth system consists of two staves, each with a treble clef and a key signature of one sharp. The first staff has a series of slanted lines, followed by a double bar line and then musical notation. The second staff also contains musical notation. The ninth system consists of two staves, each with a treble clef and a key signature of one sharp. The first staff has a series of slanted lines, followed by a double bar line and then musical notation. The second staff also contains musical notation. The tenth system consists of two staves, each with a treble clef and a key signature of one sharp. The first staff has a series of slanted lines, followed by a double bar line and then musical notation. The second staff also contains musical notation.

non più che de
invenzioni
dei
del
del
del
del
del
del
del



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in a cursive script below the staves.

Lyrics visible on the staves:

...the ...

...the ...

...the ...

...the ...

...the ...

...the ...

...the ...

...the ...

...the ...

...the ...

216

Handwritten musical score on aged paper. The score consists of two systems. The first system has 11 staves, with the top two staves containing complex melodic lines and the remaining staves containing rhythmic patterns of diagonal slashes. The second system has 5 staves, with the top two staves containing melodic lines and the bottom three staves containing lyrics in Italian. The paper is aged and yellowed, with some staining and a visible binding edge on the left.

ca più Regiani con jara lo sen ote poe ditta On la gina con jara più la gina non la

3 volta

Poco meno pinto a Varco

Handwritten musical score on 15 staves. The notation includes various musical symbols such as notes, rests, and clefs. The first staff has a treble clef and a key signature of one sharp (F#). The notation is dense and appears to be a single melodic line. There are some markings that look like '3' or '3a' above certain notes. The score is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts.

ra now / n ra

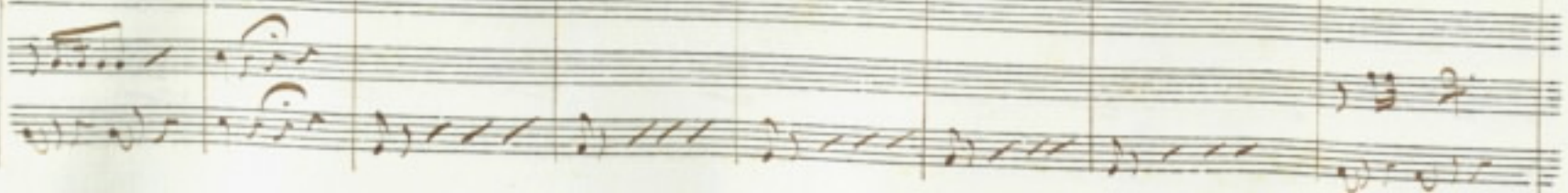
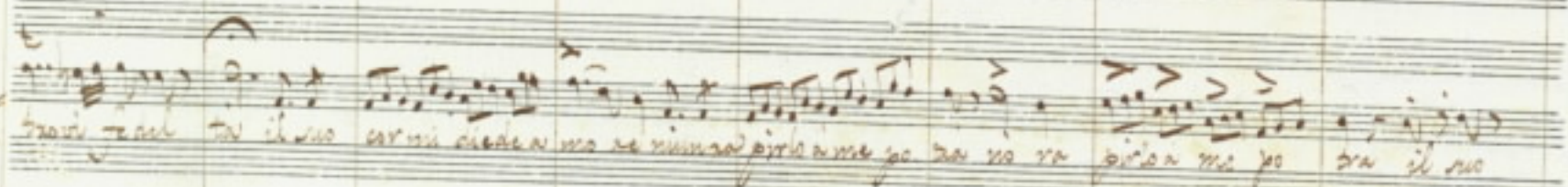
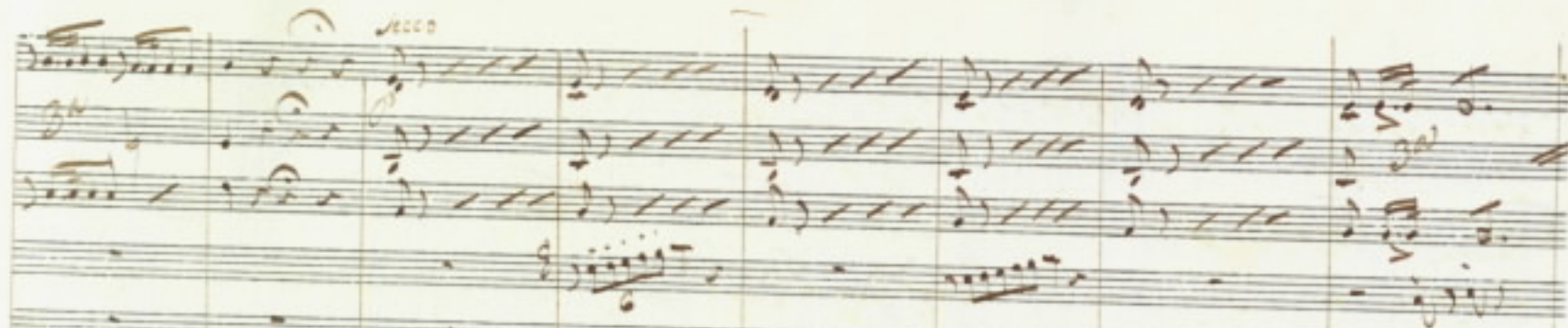
Poco più
Poco meno

217



218

Handwritten musical score on aged paper. The score consists of several systems of staves. The first system includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "fiamme (ora) à miei voti amici a more fa che tavi fedel tai amici volli amici a more fa che". The notation includes various musical symbols such as notes, rests, and dynamic markings. The paper shows signs of age, including yellowing and some staining.



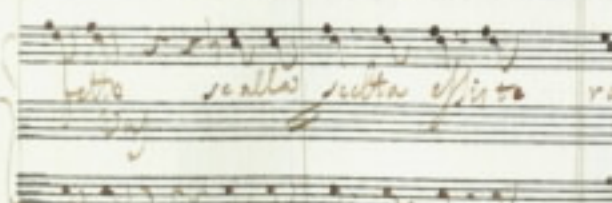
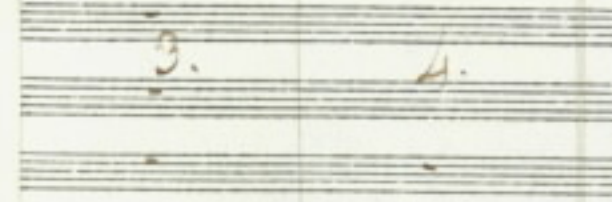
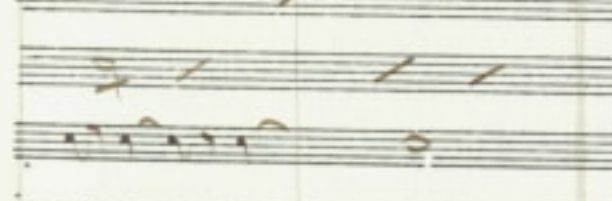
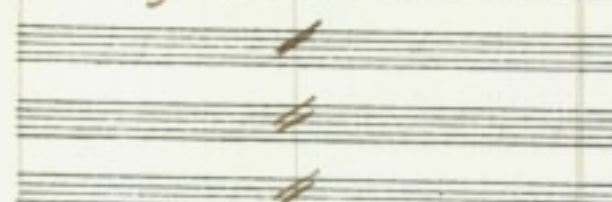
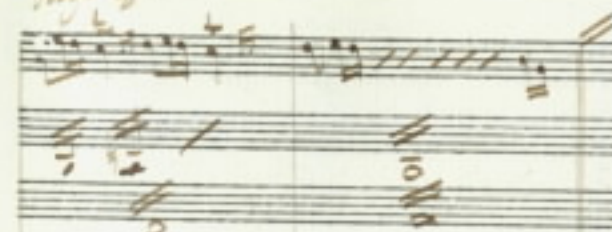
218

Viol. in Gm

car ni die de a mor tuu ra pio pa pio a me non tra ra pio ra pio a me po

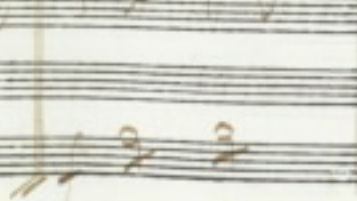
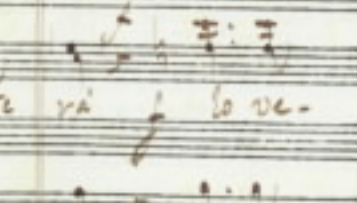
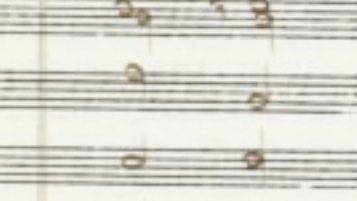
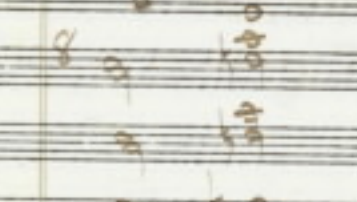
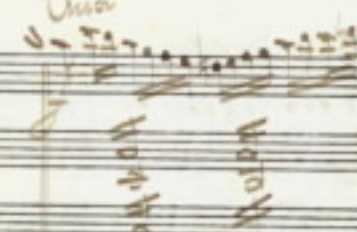
ave. rose con ef-

Quasi qua



simile ai numeri due m.^{te}

Uniti



letto scello sulla effista ra lo ve Grete con lo fletto de alla destra effista ra f lo ve.

220

Handwritten musical score on page 15 of a manuscript. The score consists of 12 staves. The first staff has a treble clef and a key signature of one sharp (F#). The music is written in a cursive, handwritten style. The lyrics "Grote lo ve" are written below the first staff. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a treble clef and a key signature of one sharp. The ninth staff has a treble clef and a key signature of one sharp. The tenth staff has a treble clef and a key signature of one sharp. The eleventh staff has a treble clef and a key signature of one sharp. The twelfth staff has a treble clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and clefs. There are also some handwritten annotations and corrections.



221

tra non sa gir la a me po- tra nuova gir la a me po- tra gir la a me po- tra me po-

a ve ar tu con l'opetto de la jeta epi- tra epi- tra epi- tra

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes various notes, rests, and clefs. The lyrics are written in a cursive script, likely a historical form of a European language. The score is divided into two main sections by a double bar line. The first section contains several staves of music, with some staves having multiple lines of music. The second section also contains several staves of music, with some staves having multiple lines of music. The paper shows signs of age, including discoloration and wear along the edges.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes various notes, rests, and clefs. The lyrics are written in a cursive script, likely a historical form of a European language. The score is divided into two main sections by a double bar line. The first section contains several staves of music, with some staves having multiple lines of music. The second section also contains several staves of music, with some staves having multiple lines of music. The paper shows signs of age, including discoloration and wear along the edges.

Dopo l' Aria Re

Due le
È inutile Barone Inferir non si può la vostra gloria acciò da voi quest' i-

Baritone
stante ah maestà per carità la mia figliuola non piace ad averli d'af-

4. *fatto* *che vi al* *quando sapra che il caro* *Duca* *è* *alla rinuncia di sua*
 5. *capo*

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one e pretensione sulla mano di Eliza e ver: in primo feto

Die
a ratà fi carlo in faccia a lei è vero e che... *Duc* *Bar*
oh non più servi

Cristina
Eli! a venghi a noi mio caro *Duc* voi mi date la vita *quarun*

Duc
braccio un abbraccio vi dico tacete eccola bella, or fu *Baron*

Bar
inimabile voi la gran fentenza (*quarun sforzo ci vuol d'alta elo quenza*)

(*prudiamola alla larga*) *ajustas* oh cara e dal tuo Padre a ben pensare un -

Eli
para in primu figlia mia in te in te il *Die* mio è tua sposa

il Padre mio mi impone d'ubbi dir ma il Duca il Duca che conosce il mio

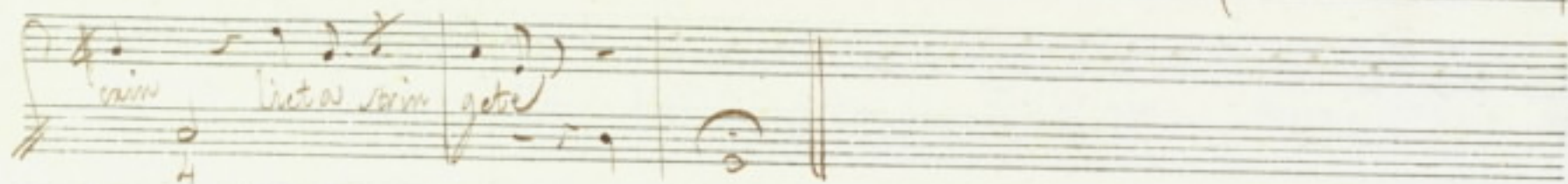
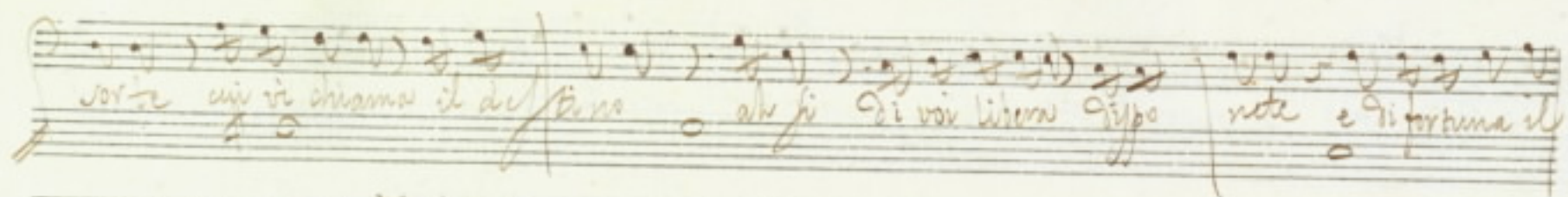
cor ch'è tale in mente vede xi botti i miei dolenti af letti mi guastavate ahi

baggio i fur con figli i assempra suo mi sono necessari al grand'

atto Duca che deggio far! (il colpo è stato) che dirò che ti.

ri i io vi amo o Elisa se mi a sposa vi brama vel dica il vostro cor che il labbro

mio obsequanza nel suo ma toglia il cielo chi si vi abba di mostrar la bella



attacca Quartetto.

N. 11 Quartett

Handwritten musical score for a quartet, featuring multiple staves with notes, rests, and dynamic markings. The score is written in brown ink on aged paper. The first staff is labeled 'Violon' and contains a complex melodic line with many notes and slurs. The second staff is labeled 'Viola' and contains a similar melodic line. The third staff is labeled 'Cello' and contains a melodic line. The fourth staff is labeled 'Bass' and contains a melodic line. The fifth staff is labeled 'Violon' and contains a melodic line. The sixth staff is labeled 'Viola' and contains a melodic line. The seventh staff is labeled 'Cello' and contains a melodic line. The eighth staff is labeled 'Bass' and contains a melodic line. The ninth staff is labeled 'Violon' and contains a melodic line. The tenth staff is labeled 'Viola' and contains a melodic line. The eleventh staff is labeled 'Cello' and contains a melodic line. The twelfth staff is labeled 'Bass' and contains a melodic line. The thirteenth staff is labeled 'Violon' and contains a melodic line. The fourteenth staff is labeled 'Viola' and contains a melodic line. The fifteenth staff is labeled 'Cello' and contains a melodic line. The sixteenth staff is labeled 'Bass' and contains a melodic line. The seventeenth staff is labeled 'Violon' and contains a melodic line. The eighteenth staff is labeled 'Viola' and contains a melodic line. The nineteenth staff is labeled 'Cello' and contains a melodic line. The twentieth staff is labeled 'Bass' and contains a melodic line. The score includes various dynamic markings such as 'p' (piano), 'f' (forte), and 'sf' (sforzando). There are also slurs and ties throughout the score. The paper shows signs of age, including yellowing and some staining.

229



225

Handwritten musical score on aged paper. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'f'. The bottom staff contains handwritten lyrics in Italian.

l'aria di luna *l'aria di luna* *l'aria di luna* *l'aria di luna* *l'aria di luna* *l'aria di luna*



This page contains a handwritten musical score on aged, yellowed paper. The score is written in brown ink and consists of approximately 12 staves. The notation includes various musical symbols such as notes, rests, and clefs. There are several slanted lines across the staves, possibly indicating cuts or corrections. The handwriting is somewhat cursive and shows signs of age. The paper has a mottled texture and some staining, particularly along the right edge.

5 = bato del #

alza lo sguardo est. non tutti gran' a vi gran' vi o folia

l'onor di cu a fa quella pampa

ref

pense d'un mortel - lar a la loquade e f. jura a ruer grand'avi e figlia e le nor de tua in.

Handwritten musical score on aged paper, featuring multiple staves and lyrics. The score includes various musical notations such as notes, rests, and dynamic markings like *dim* and *f*.

The lyrics are written in Italian and appear to be a religious or patriotic song, possibly a Mass or a hymn. The text is:

...miglia e mila d'immorta- lar pensa pensa d'immorta- lar pensa pensa d'immorta- lar d'immorta-

The manuscript shows signs of age, including yellowing and some staining. The notation is in brown ink, and the paper has a slightly textured appearance.

228

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in a cursive script below the staves.

lar d'immortalan ah. puya puyad'immortalan
ma ca. va riflet tot i chet Brosiun d'immortalan

Handwritten musical score on aged paper. The score consists of multiple staves. The top section features a vocal line with lyrics and several staves of accompaniment, including piano and organ parts. The bottom section continues the vocal line with lyrics. The handwriting is in ink, and the paper shows signs of age and wear.

Sal.

co me mia ca ra riflet te che il trono in non ha ve ne l'of fer ta coe li to ne non

l'no da xi fin tar l'offerta non è no da xi fin. tar da xi fin. tar da xi fin tar non

230

dis. semi. mai. molto ten.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like "pp" and "f". The lyrics are written below the staves in a cursive hand.

del caro ben del caro ben tra. dita

e non e da xi - fia tan

f 1. 2. 3. 4.

da tutti da tutti ab ben do nata e lisa con tu rata che deggioor più per.

f

231

Sar E- li- sa con tu rata che de- ggio più spe- rar in de- ggio che de- ggio che de- ggio spe-

A handwritten musical score on aged, yellowed paper. The score consists of approximately 15 staves. The notation is in a historical style, featuring various note values, rests, and bar lines. There are several double bar lines indicating section breaks. The lyrics are written in a cursive hand below the staves. The text is as follows:

rar che deggio che deggio un deggio pe rar or più pe rar — or più che deggio sperar

The manuscript shows signs of age, including discoloration and some wear along the edges. The ink is dark, and the paper has a slightly textured appearance.

281
232

Handwritten musical score on a page with 12 staves. The notation includes various notes, rests, and slurs. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef. The fifth staff has a treble clef and a key signature of one flat. The sixth staff has a bass clef. The seventh staff has a treble clef and a key signature of one flat. The eighth staff has a bass clef. The ninth staff has a treble clef and a key signature of one flat. The tenth staff has a bass clef. The eleventh staff has a treble clef and a key signature of one flat. The twelfth staff has a bass clef.

p. leg.

Handwritten musical score on aged paper. The score consists of 14 staves. The first 10 staves contain instrumental notation with various notes, rests, and slurs. The 11th staff is empty. The 12th staff contains the vocal line with lyrics in Italian. The 13th staff contains piano accompaniment. The 14th staff is empty. The tempo "Adagio" is written at the bottom left.

tace o spirto e brama mi fate in un cor fra gemme e fiori more strinisco con vostra palma

Adagio

233

Handwritten musical score on aged paper. The score consists of several staves. The top two staves contain complex musical notation with many beamed notes. Below these are several staves with lyrics written in Italian. The lyrics are: "tace so bira e oma mi battem in il core gra speme e fra ti", "tor a palpe", "tor la. ce sogi ra e ore ma mi battem in quel core", and "ra. pome e fra ti". The paper is yellowed and shows signs of age. The handwriting is in dark ink.

tace so bira e oma mi battem in il core gra speme e fra ti

tor a palpe

tor la. ce sogi ra e ore ma mi battem in quel core

ra. pome e fra ti



234

ore in ac a di o mio no- ore si nel ca fanica il suo penan il mio omar, il mio pe
ore fa pence ba si more a micerit mcerit a pui i tan
de il so
ore pi va

Handwritten musical score on aged paper, featuring multiple staves with musical notation and Italian lyrics. The score is divided into two systems, each with a repeat sign at the beginning.

System 1:

- Staff 1: Treble clef, key signature of one flat (B-flat), 2/4 time signature. The notation includes a series of eighth notes and rests.
- Staff 2: Bass clef, containing a single note.
- Staff 3: Treble clef, containing a series of eighth notes and rests.
- Staff 4: Bass clef, containing a single note.
- Staff 5: Treble clef, containing a series of eighth notes and rests.
- Staff 6: Bass clef, containing a single note.
- Staff 7: Treble clef, containing a series of eighth notes and rests.
- Staff 8: Bass clef, containing a single note.
- Staff 9: Treble clef, containing a series of eighth notes and rests.
- Staff 10: Bass clef, containing a single note.

System 2:

- Staff 1: Treble clef, key signature of one flat (B-flat), 2/4 time signature. The notation includes a series of eighth notes and rests.
- Staff 2: Bass clef, containing a single note.
- Staff 3: Treble clef, containing a series of eighth notes and rests.
- Staff 4: Bass clef, containing a single note.
- Staff 5: Treble clef, containing a series of eighth notes and rests.
- Staff 6: Bass clef, containing a single note.
- Staff 7: Treble clef, containing a series of eighth notes and rests.
- Staff 8: Bass clef, containing a single note.
- Staff 9: Treble clef, containing a series of eighth notes and rests.
- Staff 10: Bass clef, containing a single note.

Lyrics:

*È trono in ugni di cu mio ne lo
prima uita in (certo)
a noi vi tar
A noi ca il mio pa-
stem certo a palpi-
tar*

Handwritten musical score for "Gloria" by Giuseppe Verdi. The score is written on ten staves, with the top three staves for vocal parts (Soprano, Alto, and Tenor/Bass) and the bottom seven staves for piano accompaniment. The music is in 4/4 time and G major. The lyrics are in Italian, and the score includes various musical notations such as notes, rests, and dynamic markings like "piano" and "crescendo". The handwriting is in brown ink on aged, slightly yellowed paper.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The notation includes various musical symbols such as clefs, key signatures, and dynamic markings.

Lyrics visible on the page:

- su via che più s'indugia*
- or su che riprendete*
- co raggio*

The manuscript is written in a historical style, likely from the 18th or 19th century, and shows signs of wear and aging.

36

lo-ro leti- et ben
lo-ro leti- et ben ris-pon-de-ro al
(deu- Ho-mi-ni-bus agi- a-vi.)

Handwritten musical score on aged paper. The score consists of multiple staves. The top section features a melody with a key signature of one flat and a common time signature. A tempo marking "tutto" is written above the staff. The bottom section includes lyrics in Italian, written in a cursive hand. The lyrics are: "Duca i a me pro mefo al Duca il cor do nav" and "spas al cui diam mai lo giuro non fa". The score is written in brown ink on aged, slightly discolored paper.

tutto

Diagio

Duca i a me pro mefo al Duca il cor do nav

spas al cui diam mai lo giuro non fa

con la chitarra

al canto
l'gal

no ~ ~ ~ lo guiso io non / ano no ~ ~ ~ lo guiso io non / ano io non / a

131

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes various notes, rests, and clefs, with some staves showing complex rhythmic patterns. The lyrics are written in a cursive script, likely Italian, and are interspersed with the musical notation. The paper is aged and shows signs of wear, including discoloration and some staining.

Lyrics visible on the page:

cega auto da me fa-lice

questi sona fa-lice

figliamigna

salagn

238

The image shows a page of handwritten musical notation on aged, yellowed paper. The notation is written in dark ink and includes various musical symbols such as clefs, notes, rests, and dynamic markings. The lyrics are written in a cursive hand below the staves. The page is numbered '238' in the upper right corner. The musical score consists of several staves, with some staves containing only musical notation and others containing lyrics. The lyrics are in Italian and appear to be a religious or dramatic text. The handwriting is somewhat slanted and expressive, typical of 18th or 19th-century musical manuscripts. There are some corrections and erasures visible in the notation.

al Padre mio
non ti son Padre, non mi sei figlio tu sei lo scandalo della famiglia tu sei lo scandalo della fa-

[illegible]

239

Handwritten musical score on page 15, numbered 239. The score is written on ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* (pianissimo) and *ppp* (pianissimissimo). The score is divided into sections by double bar lines. The bottom section of the page contains lyrics in Italian, written in a cursive hand. The lyrics are: *Padre*, *ah*, *Padre*, *matern*, *grata*, *Centi affetti uniti*, *matr. affetti uniti in detto co*, *Chin mado*, and *pp*.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Italian. The score is divided into two main sections by a large gap in the middle.

Top Section:

- Staves 1-4: Musical notation with lyrics: *... e con la sua voce ...*
- Staves 5-8: Musical notation with lyrics: *... e con la sua voce ...*
- Staves 9-12: Musical notation with lyrics: *... e con la sua voce ...*

Bottom Section:

- Staff 13: Musical notation with lyrics: *... e con la sua voce ...*
- Staff 14: Musical notation with lyrics: *... e con la sua voce ...*
- Staff 15: Musical notation with lyrics: *... e con la sua voce ...*
- Staff 16: Musical notation with lyrics: *... e con la sua voce ...*
- Staff 17: Musical notation with lyrics: *... e con la sua voce ...*
- Staff 18: Musical notation with lyrics: *... e con la sua voce ...*
- Staff 19: Musical notation with lyrics: *... e con la sua voce ...*
- Staff 20: Musical notation with lyrics: *... e con la sua voce ...*

The lyrics are written in a cursive hand, and the musical notation includes various notes, rests, and clefs. The paper shows signs of age, including discoloration and wear along the edges.

Pinto

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *>>>*. The score is divided into two main sections by a double bar line. The first section contains several staves of music, including a vocal line with lyrics. The second section continues the musical composition. The handwriting is in brown ink on aged, slightly stained paper.

>>>

Pinto

venite in ricerca del par

conco a tutti cono sono ti

refa tar con pette so

conco a tutti cono sono ti

in a tar con pette so sono

di sapore e di

Pinto



241

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The score includes various musical notations such as clefs, time signatures, and dynamic markings like 'p' and 'f'.

Lyrics visible on the page include:

- to disparted on*
- non*
- non vicina a del*
- si Ro*
- non*
- non*
- non*
- contra affetto con*
- non ti lasci dar via non patti co*
- ma p.*

[illegible]

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is written on ten staves. The first staff is a vocal line with lyrics "L'Espresso". The second staff is a piano accompaniment. The third staff is a vocal line with lyrics "L'Espresso". The fourth staff is a piano accompaniment. The fifth staff is a vocal line with lyrics "L'Espresso". The sixth staff is a piano accompaniment. The seventh staff is a vocal line with lyrics "L'Espresso". The eighth staff is a piano accompaniment. The ninth staff is a vocal line with lyrics "L'Espresso". The tenth staff is a piano accompaniment. The score is written in brown ink on aged paper.

Legg^{ro}

Con. traf

al. spiro

cento

cento affetto cento

Punta al dardo

sua

di stupor

di timore di spavento

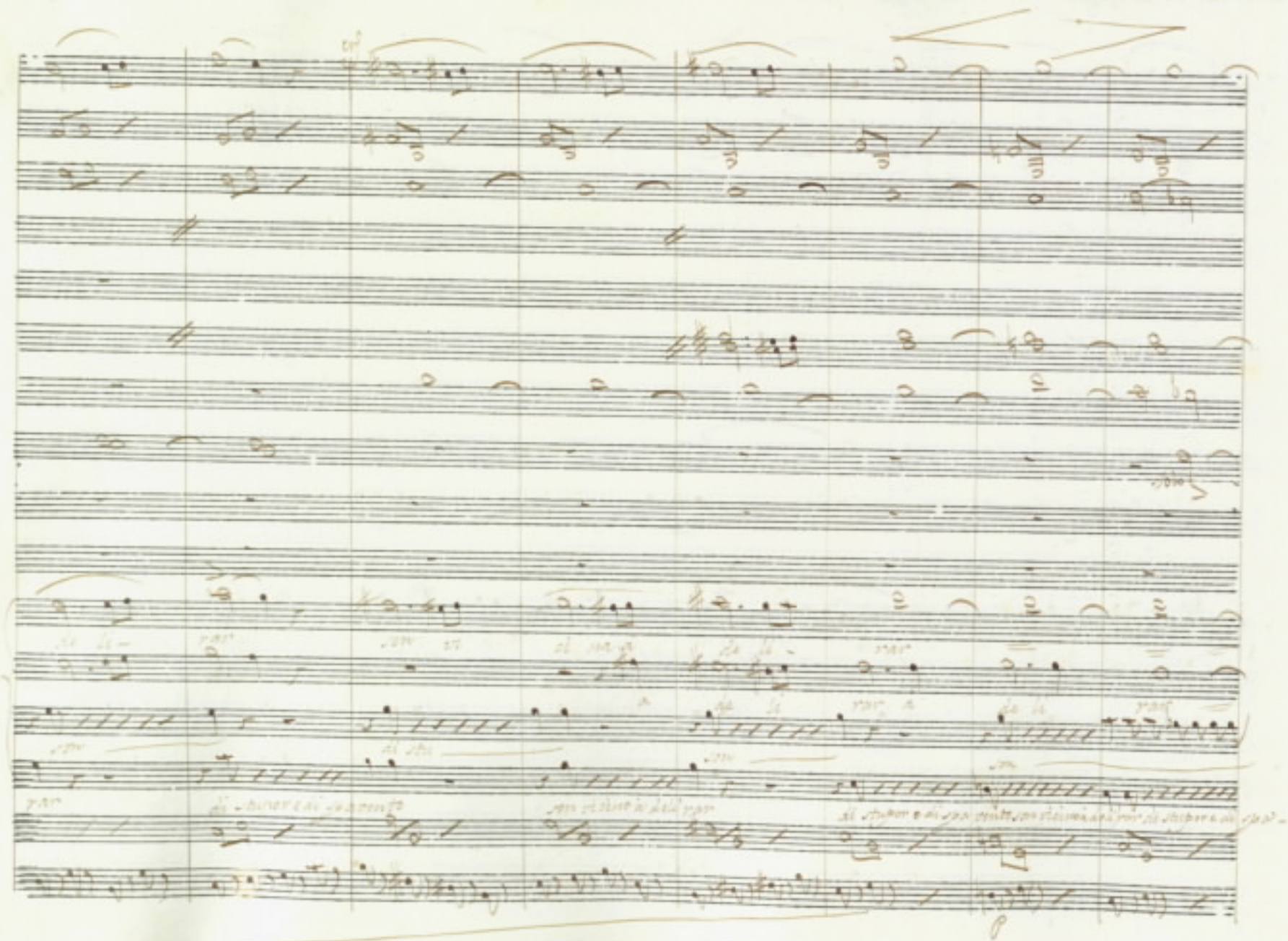
mi vicino a deli.

On

etto io
 an to
 di mi
 ore
 e
 di sa
 uoio
 con si
 di so
 a

con
 con
 con
 con
 con

rar
 con affettuoso
 con affettuoso
 con affettuoso
 con affettuoso
 con affettuoso



244

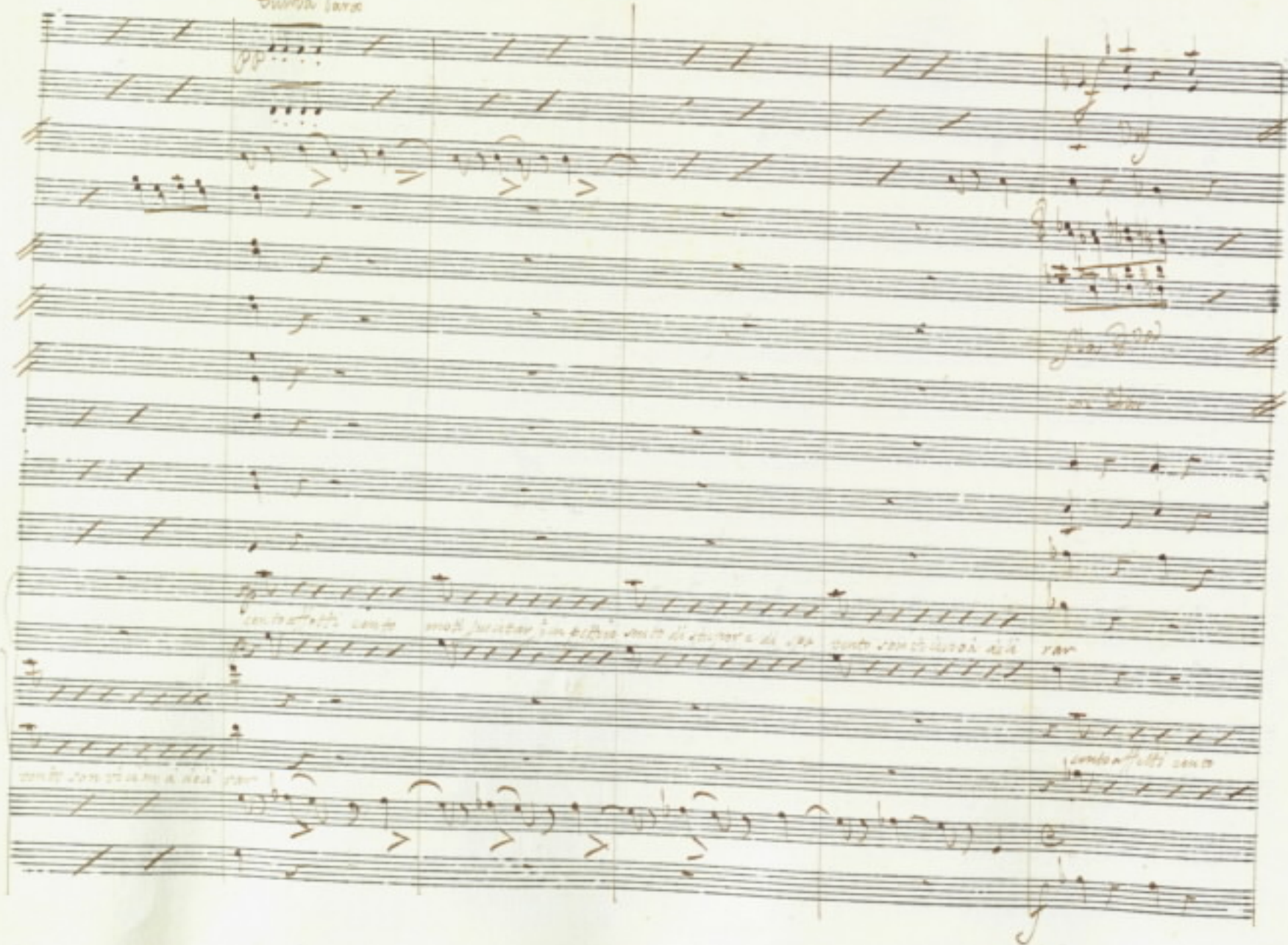
Handwritten musical score on aged paper. The notation includes various musical symbols such as notes, rests, and clefs. The bottom two staves contain lyrics in Italian.

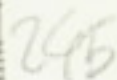
Lyrics (bottom two staves):

... di sempre di ga ... di sempre di ga ... di sempre di ga ... di sempre di ga ... di sempre di ga ...

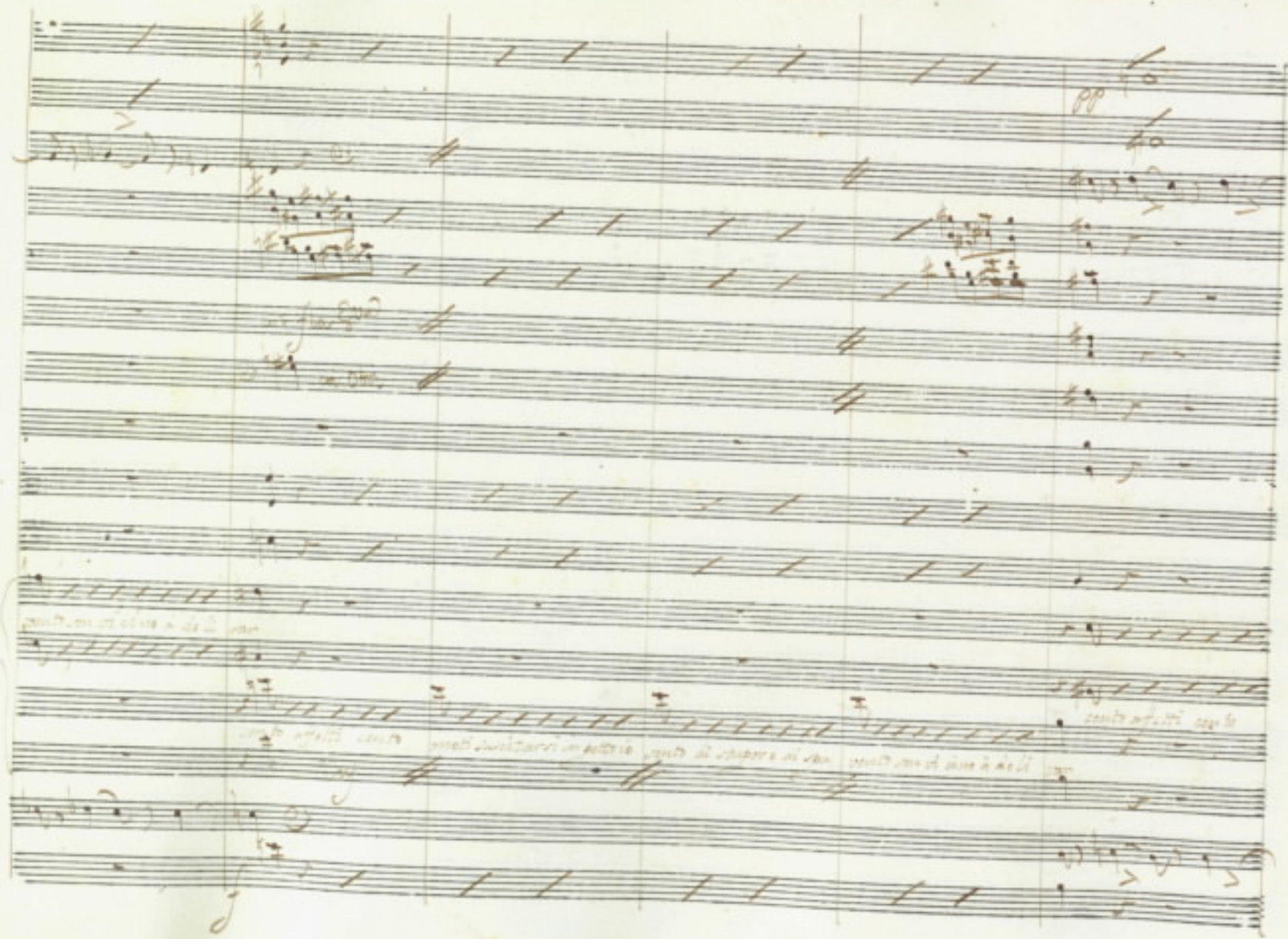
Suba Jara

Handwritten musical score for *Suba Jara*. The score is written on 15 staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 4/4. The tempo marking *Andante* is written above the first staff. The score includes various musical notations, including notes, rests, and dynamic markings such as *pp* (pianissimo) and *f* (forte). There are also handwritten annotations in Italian, including "con tutti i cantanti" and "con tutti i cantanti". The score is written in brown ink on aged, yellowed paper.

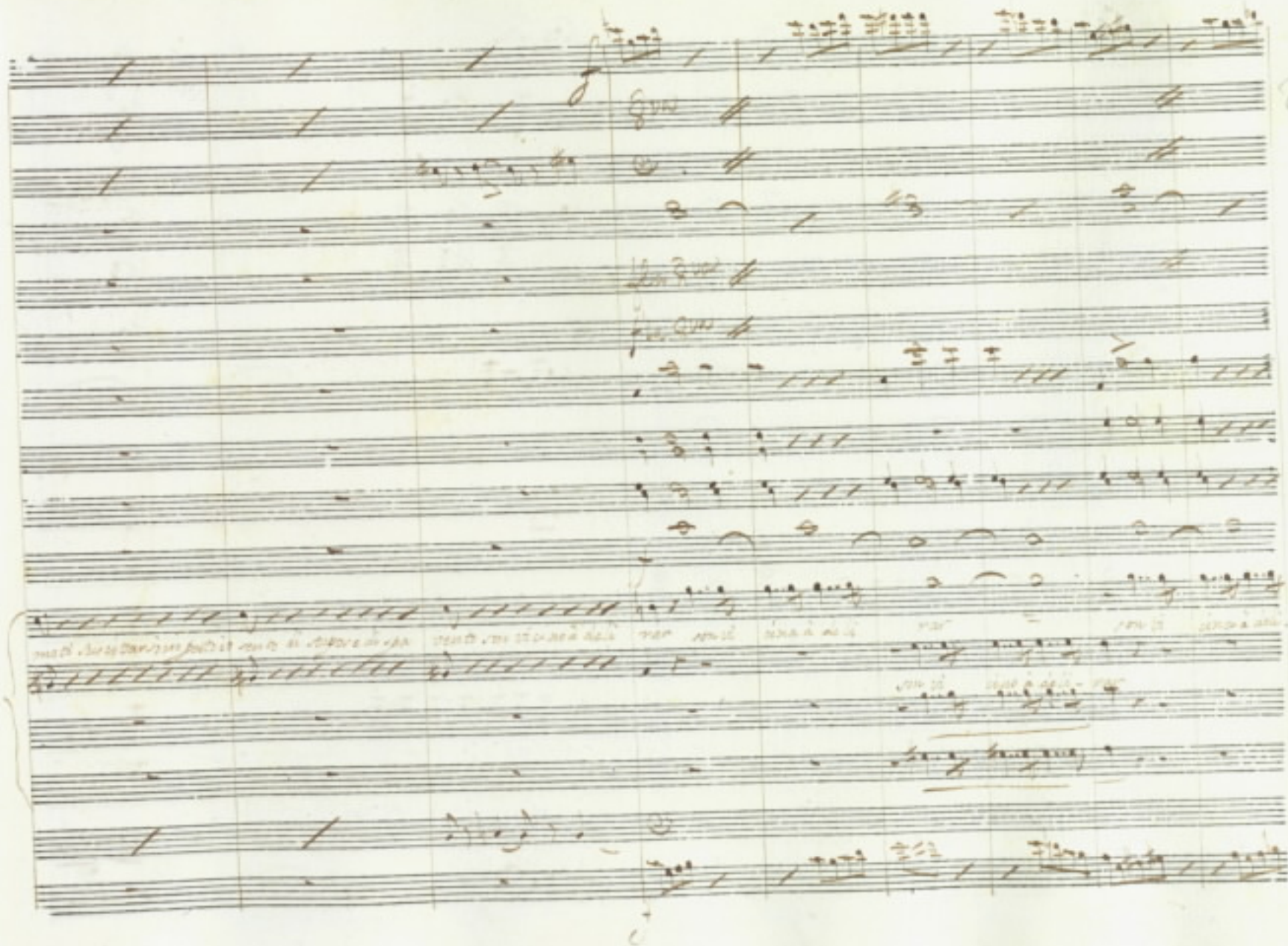


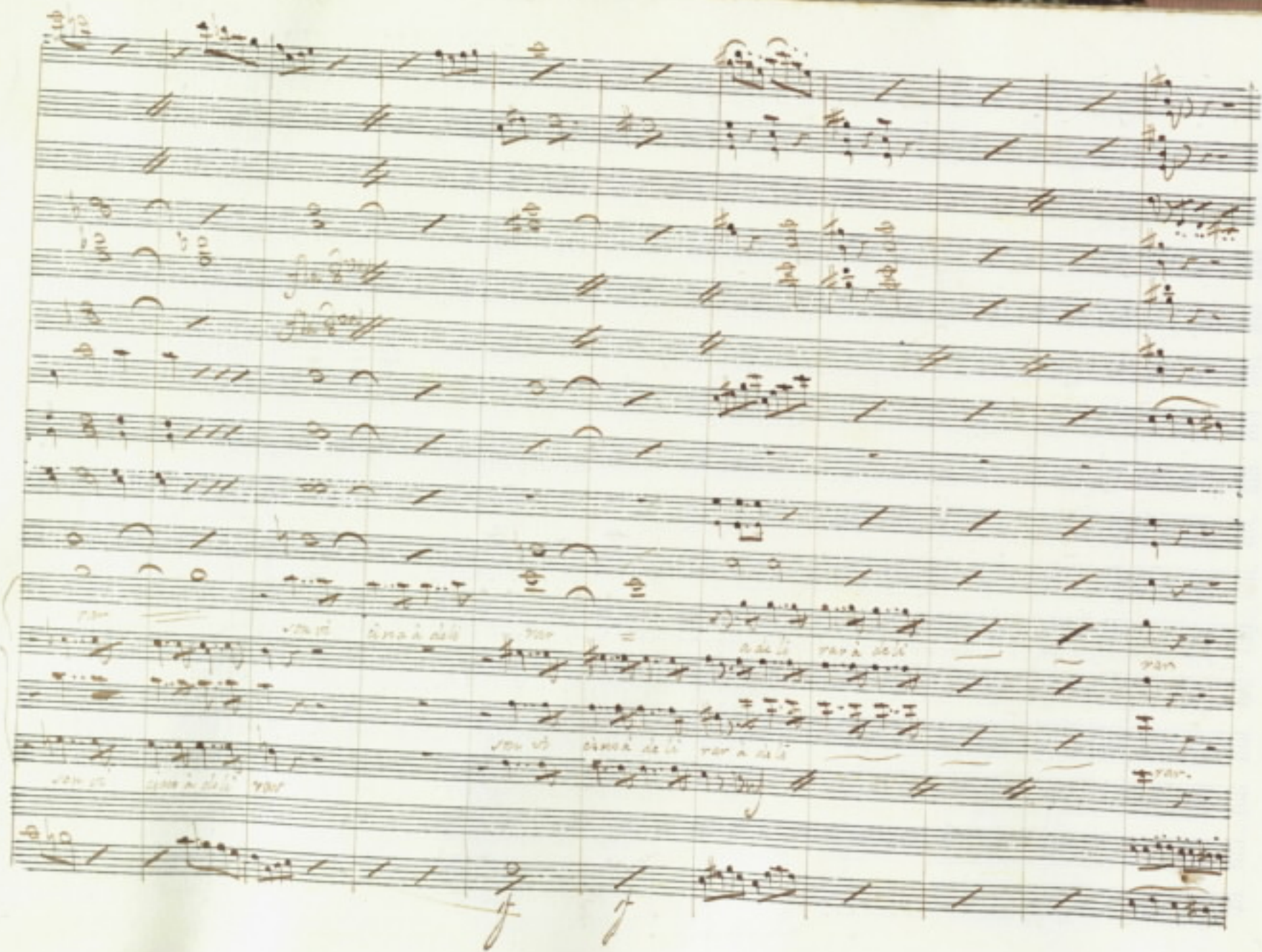


Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is written on ten staves. The first staff has a treble clef and a key signature of one sharp (F#). The music is in 4/4 time. The score includes various musical notations such as notes, rests, and dynamic markings like "pp" (pianissimo) and "f" (forte). There are also some handwritten annotations in Italian, including "L'Espresso" and "L'Espresso".



246

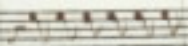




Handwritten musical score on 12 staves. The notation includes various musical symbols such as notes, rests, and slurs. The score is written in a cursive, handwritten style. The first staff has a large 'C' written above it. The second staff has a large 'C' written above it. The third staff has a large 'C' written above it. The fourth staff has a large 'C' written above it. The fifth staff has a large 'C' written above it. The sixth staff has a large 'C' written above it. The seventh staff has a large 'C' written above it. The eighth staff has a large 'C' written above it. The ninth staff has a large 'C' written above it. The tenth staff has a large 'C' written above it. The eleventh staff has a large 'C' written above it. The twelfth staff has a large 'C' written above it.

247

gub.  20-10-10


Canto allettante

On?

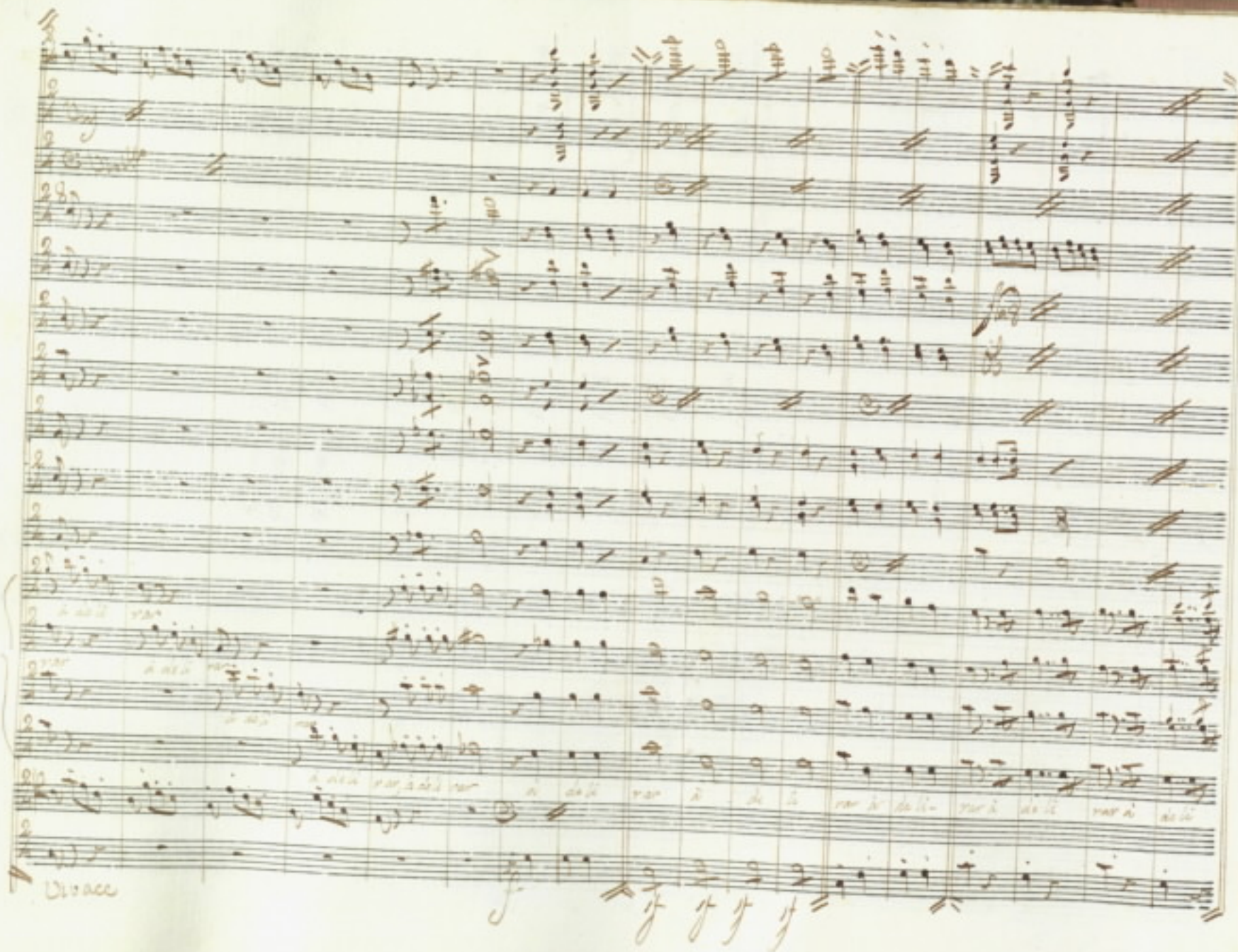


248

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written below the staves, including the words "L'Esprit", "Sanctus", and "Agnus Dei". The manuscript is written in a historical style, likely from the 18th or 19th century.

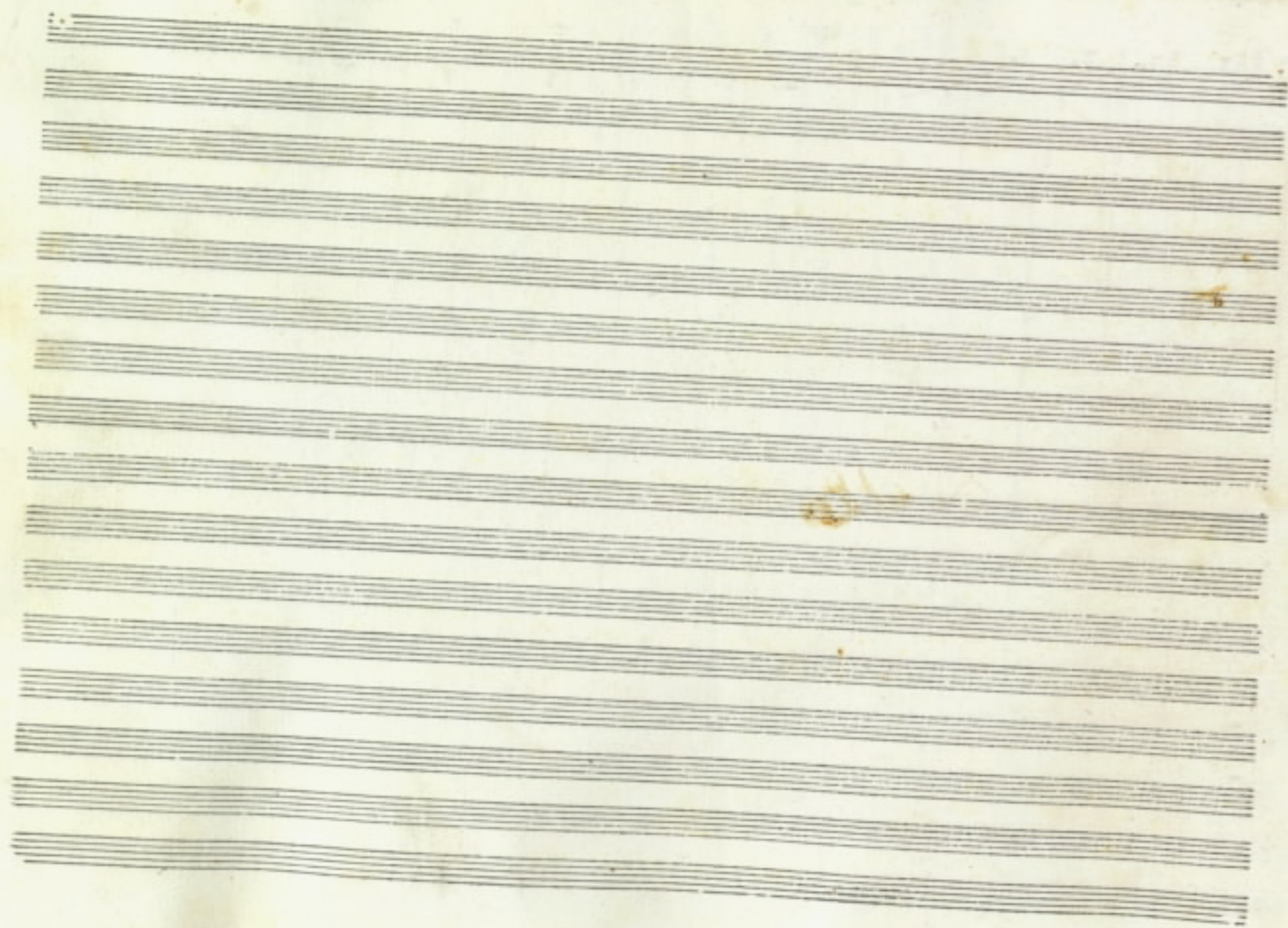
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written below the staves, including the words "L'Esprit", "Sanctus", and "Agnus Dei". The manuscript is written in a historical style, likely from the 18th or 19th century.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes various notes, rests, and dynamic markings such as *f* (forte) and *ff* (fortissimo). The lyrics are written in Italian, including phrases like "a deli var", "a deli var a deli var", and "a deli var a deli var a deli var". The score is organized into systems, with some staves marked with "2" or "28". The bottom left corner is labeled "Divace".



249

Handwritten musical score on 15 staves. The notation includes various musical symbols such as notes, rests, and clefs. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense and appears to be a single melodic line. The paper is aged and shows signs of wear, including discoloration and some staining. The right edge of the page is slightly irregular, suggesting it is part of a bound volume.



Dopo il Quartetto

Duca

Re

abbem sete contento an fi felice ora appieno son io il pueri adito

250

Duca

Bar

Gelli inge lice il pianto di fine gen la i de far io me si per Barone an Maista

Duca

Sor

gete i temio mai che il sovrano io me i adun pr e sappia ognuno, non

piu nella gran sala del castello i adun la fa mi di si vi mi si fensi fo io pa

Bar

l'fi

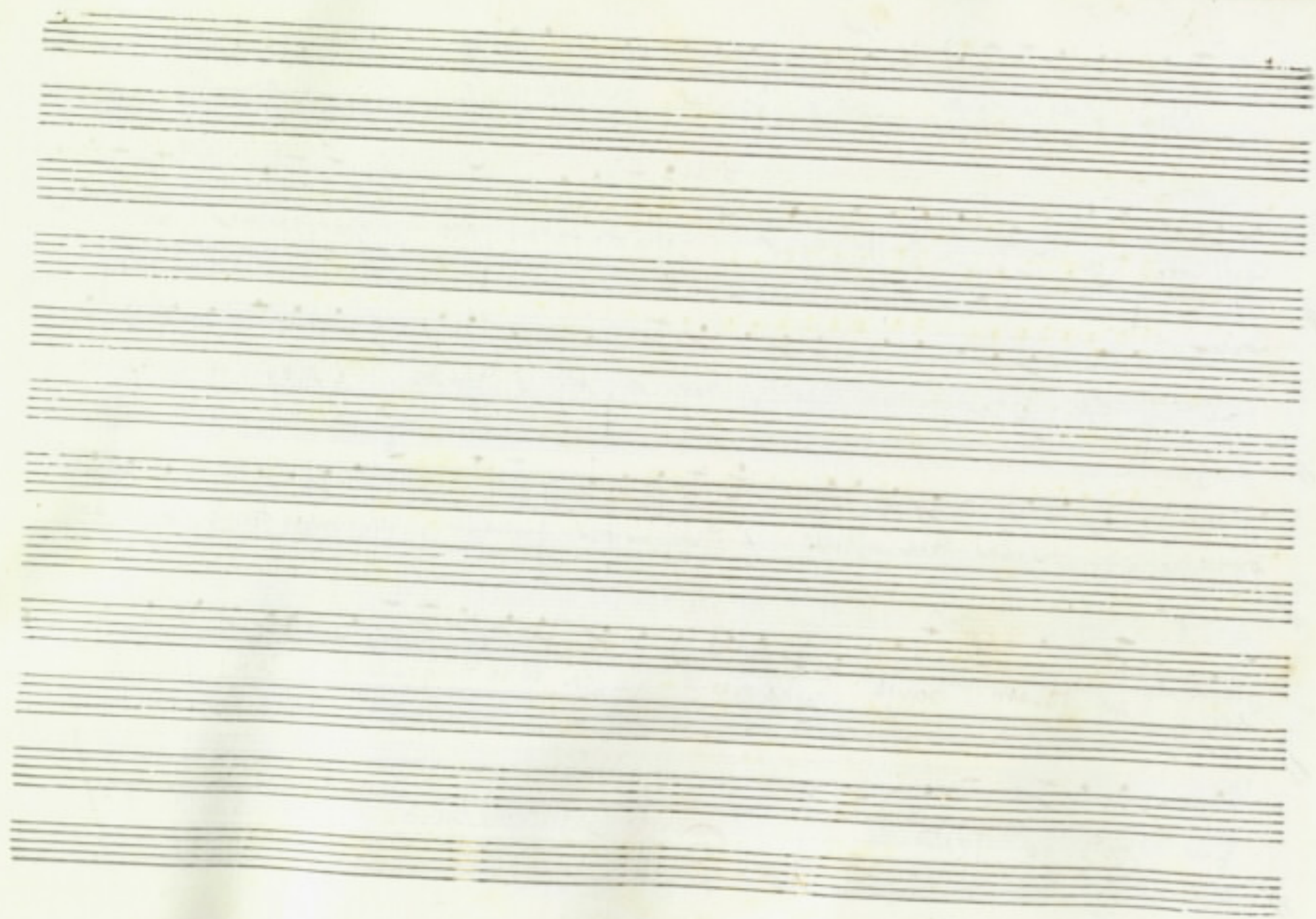
an di am vengo oh che giorno ah Bai non ingratiato io mi fento io.

par

son di pe

rato

Cambrà Scena Attacca Coro

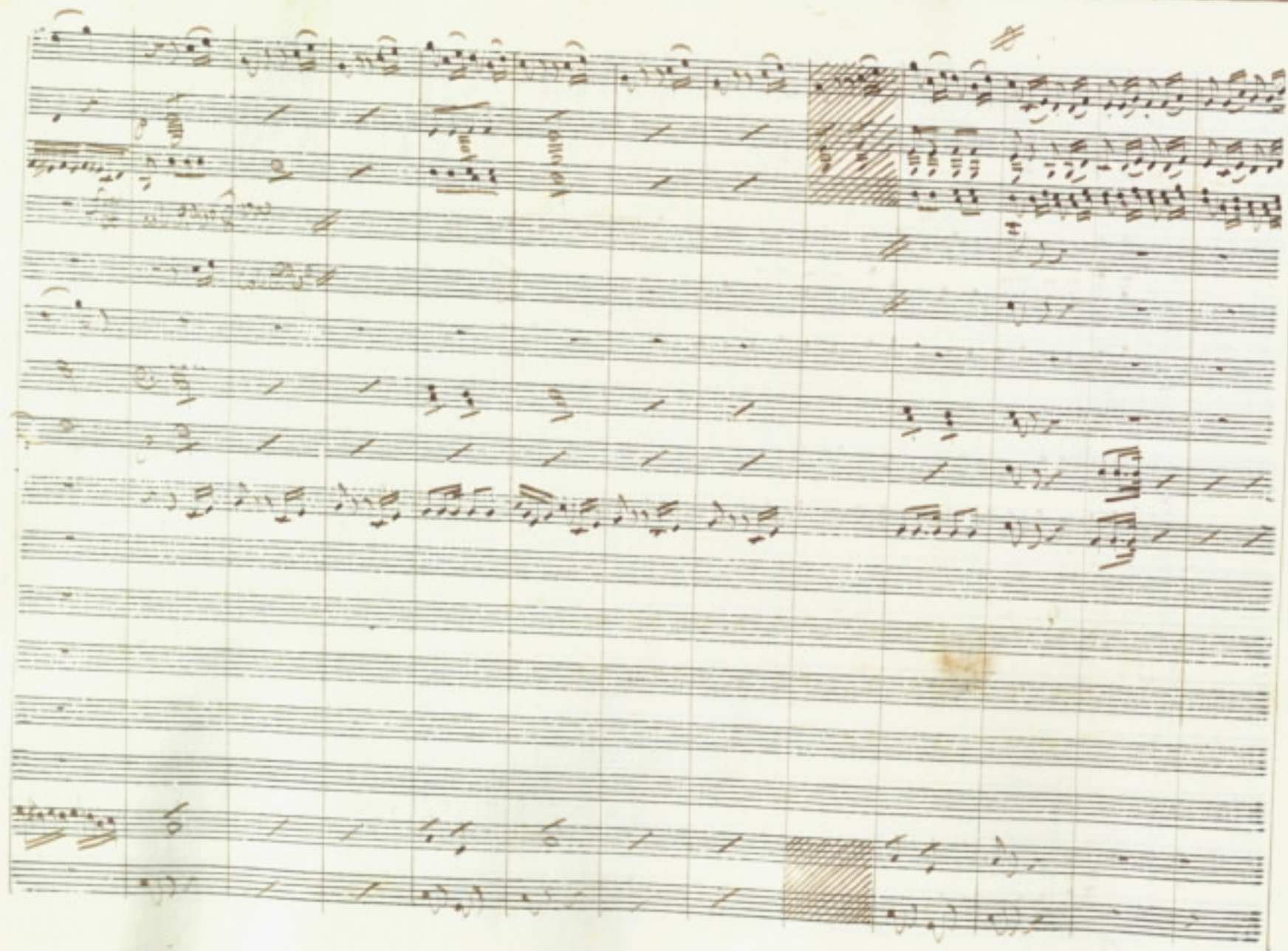


Nr 12 Coro

Handwritten musical score for a full orchestra and choir, titled "Nr 12 Coro". The score is written on 18 staves, organized into three systems of six staves each. The instruments and parts are labeled on the left side of the staves:

- Violini (Violins) - Staves 1-2
- Viola - Staves 3-4
- Clarinetti (Clarinets) - Staves 5-6
- Fagotti (Bassoons) - Staves 7-8
- Flauti (Flutes) - Staves 9-10
- Violoncelli (Violoncellos) - Staves 11-12
- Contrabbassi (Double Basses) - Staves 13-14
- Coro (Choir) - Staves 15-16
- Percussion (Percussion) - Staves 17-18

The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The paper is aged and shows signs of wear, including stains and foxing. A handwritten number "251" is visible in the upper right corner of the page.



~~241~~
252

28. $\frac{1}{2} \log 2$

Il cas. tello - tain (compito) di mi nasio qualche po' più, in de sul cas. come - qu'ra, come l'el cas. pianton -

Handwritten musical score on aged paper. The score consists of multiple staves. The top section features a vocal line with lyrics: *il so lo*. Below this, there are several staves of music, including a section with lyrics: *pove s'una la p'etra Damina come cieca la v'edel a mor ah che Donna m'infiora*. The bottom section includes a bass line with lyrics: *il so lo*. The manuscript is written in ink and shows signs of age, including discoloration and wear along the edges.

A handwritten musical score on aged, yellowed paper. The score consists of approximately 15 staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The lyrics are written in Italian, with some words in red ink. The score is divided into two main sections by a double bar line. The first section contains the lyrics: "di no", "mille", "volte non", "cangia il suo cor". The second section contains the lyrics: "io non", "cangia il suo cor", "io non", "cangia il suo cor". The paper shows signs of wear, including stains and discoloration.

Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The lyrics are in Italian, with some words in red ink. The score is divided into two main sections by a double bar line.

Lyrics (first section):

di no mille volte non cangia il suo cor

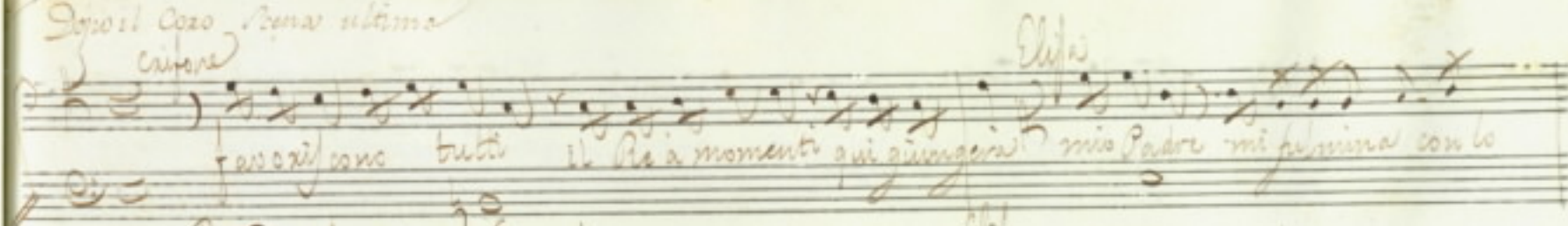
Lyrics (second section):

io non cangia il suo cor io non cangia il suo cor

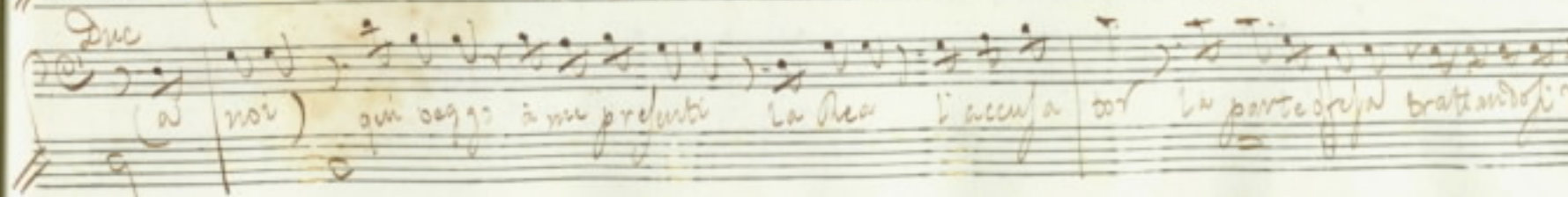
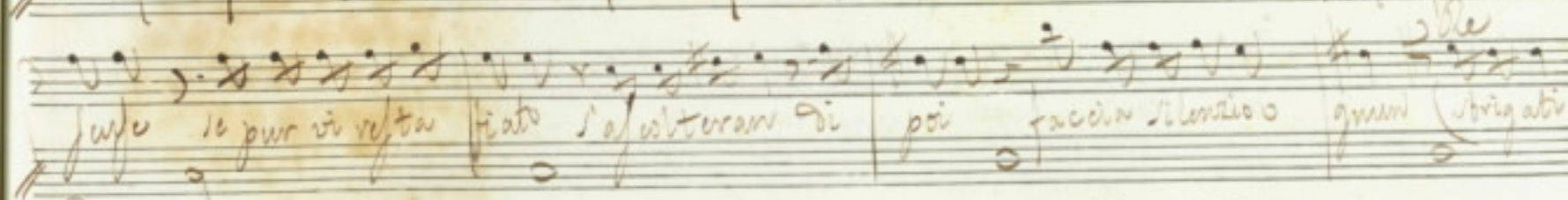
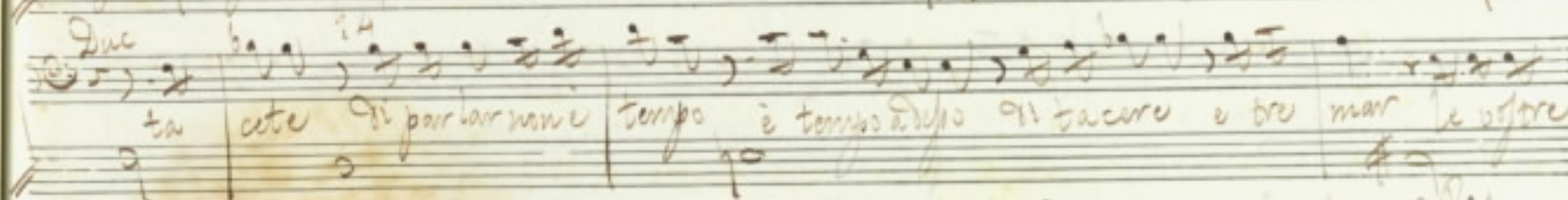
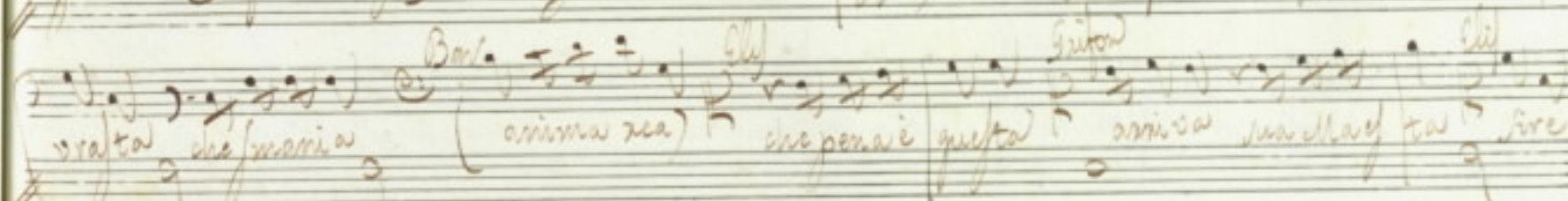
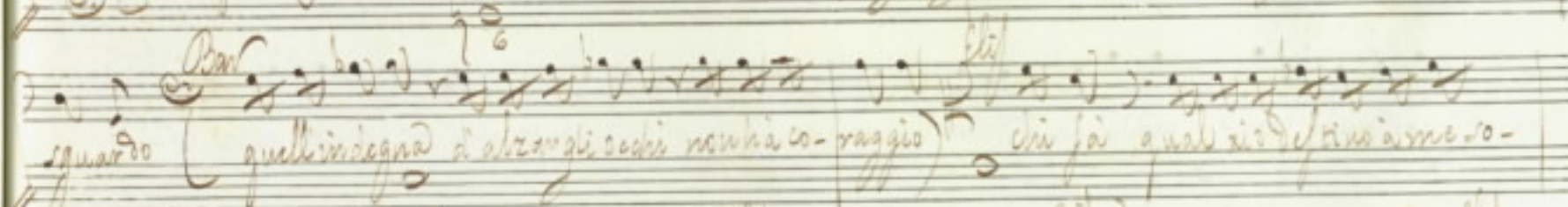
VB



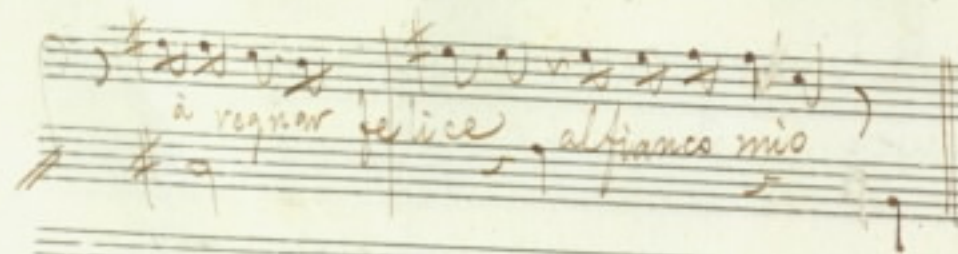
Dopo il Coro scena ultima
cantore



254



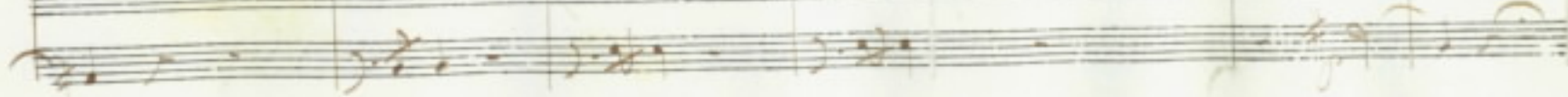
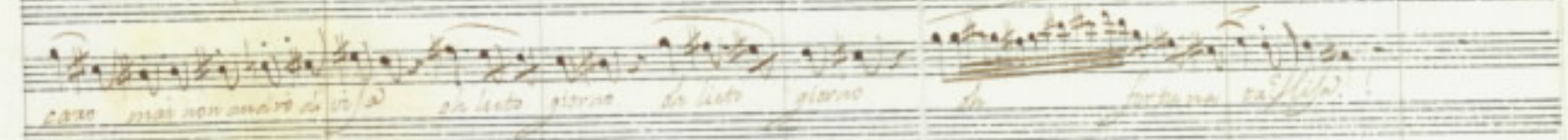
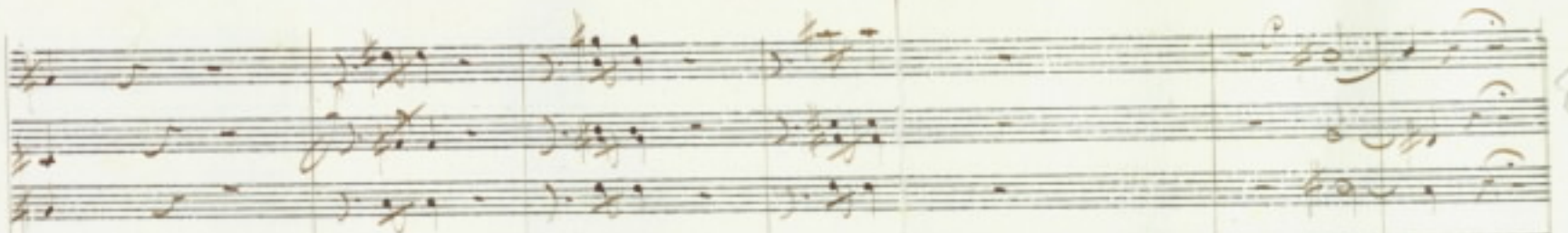
capo afata nuovo da giudice fra: la vostra mano spreco la signorina che un suo
danno spogli chi vuol ma impend'aver le vostre nozze rifiutate fin'or con parre or-
goglio sia per forza Re gina e ascenda al soglio Bar
quest'è la mia sentenza ch'questai
bella. spogli chi vuol e sia Regina in soglio che mi torra i mai questo che disse
Duce
ma ah ah cento pur troppo questo è un mistero, ma pazienza di io a pie
garvelo in acingo ai voi da questi fogli di vostra mano e da questo Rit.



*attaca aria finale
in cadenza*

Amore e colpa tollano d'ora la sua vanto Amore alla sua vera gloria la gloria e d'ora la sua

*all.
f*



A handwritten musical score on aged, yellowed paper. The score consists of approximately 18 staves. The notation is in brown ink and includes various musical symbols such as notes, rests, and beams. There are several dynamic markings in italics: *Pi.* (Piano) and *arco* (arco). The score is divided into measures by vertical bar lines. Some staves have additional markings, including a large 'C' and a 'G' in the lower left. The handwriting is elegant and typical of 18th or 19th-century musical notation. The paper shows signs of age, including discoloration and some wear along the edges.

Pi. *arco* *Pi.* *Pi.*

C. *G.*

Pi. *arco* *Pi.* *Pi.*

Scagis non canta

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

Key markings and annotations include:

- arco* (arco) written above the first staff.
- arco* written above the second staff.
- arco* written above the third staff.
- arco* written above the fourth staff.
- arco* written above the fifth staff.
- arco* written above the sixth staff.
- arco* written above the seventh staff.
- arco* written above the eighth staff.
- arco* written above the ninth staff.
- arco* written above the tenth staff.
- arco* written above the eleventh staff.
- arco* written above the twelfth staff.
- arco* written above the thirteenth staff.
- arco* written above the fourteenth staff.
- arco* written above the fifteenth staff.
- arco* written above the sixteenth staff.
- arco* written above the seventeenth staff.
- arco* written above the eighteenth staff.
- arco* written above the nineteenth staff.
- arco* written above the twentieth staff.
- arco* written above the twenty-first staff.
- arco* written above the twenty-second staff.
- arco* written above the twenty-third staff.
- arco* written above the twenty-fourth staff.
- arco* written above the twenty-fifth staff.
- arco* written above the twenty-sixth staff.
- arco* written above the twenty-seventh staff.
- arco* written above the twenty-eighth staff.
- arco* written above the twenty-ninth staff.
- arco* written above the thirtieth staff.
- arco* written above the thirty-first staff.
- arco* written above the thirty-second staff.
- arco* written above the thirty-third staff.
- arco* written above the thirty-fourth staff.
- arco* written above the thirty-fifth staff.
- arco* written above the thirty-sixth staff.
- arco* written above the thirty-seventh staff.
- arco* written above the thirty-eighth staff.
- arco* written above the thirty-ninth staff.
- arco* written above the fortieth staff.
- arco* written above the forty-first staff.
- arco* written above the forty-second staff.
- arco* written above the forty-third staff.
- arco* written above the forty-fourth staff.
- arco* written above the forty-fifth staff.
- arco* written above the forty-sixth staff.
- arco* written above the forty-seventh staff.
- arco* written above the forty-eighth staff.
- arco* written above the forty-ninth staff.
- arco* written above the fiftieth staff.

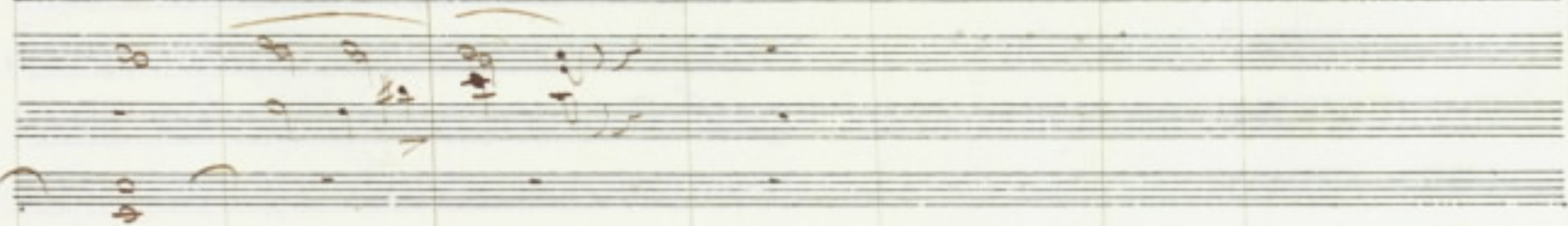
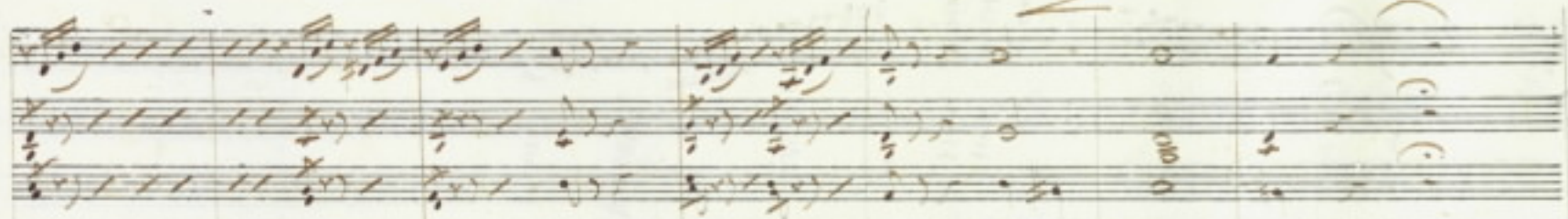
The score is written in a cursive, handwritten style. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

258

Handwritten musical score on aged paper. The score consists of multiple staves. The top section features a complex arrangement of staves with dense musical notation, including many slurs and accidentals. Below this, there are several staves with more sparse notation, including long horizontal lines and some notes. The bottom section contains a vocal line with lyrics written in Italian. The lyrics are: *Al fin l'impulso amore da mia vita ha tolto caro fare al mio fedele quell'alletto ah si se.*

Al fin l'impulso amore da mia vita ha tolto caro fare al mio fedele quell'alletto ah si se.

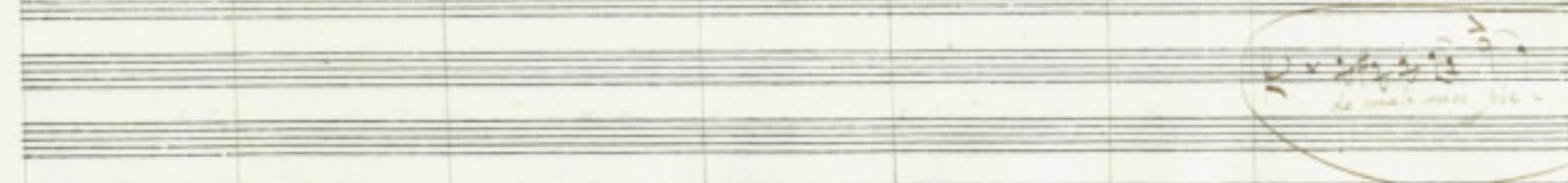
259



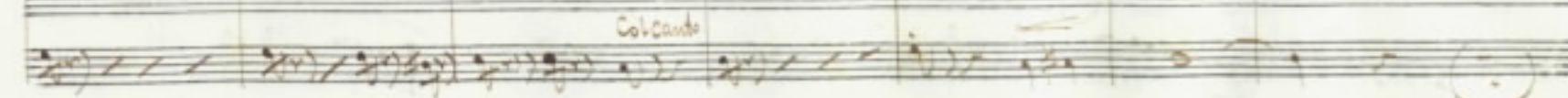
me al fin santos a mar

me al fin santos a mar

me al fin santos a mar



me al fin santos a mar



ColCando

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes various notes, rests, and dynamic markings such as *Allegro* and *Andante*. The lyrics are written in Italian, including phrases like "Coro con tutti", "Andante", "pato cas te afrai fui ora", and "el tuo dual ceptato i". The manuscript shows signs of age, including yellowing and some ink bleed-through from the reverse side.

260

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics "gia a co-ri comincia a. Sefo della tua felici- ta della tua felici-" are written below the staves. The manuscript is on aged, slightly stained paper.

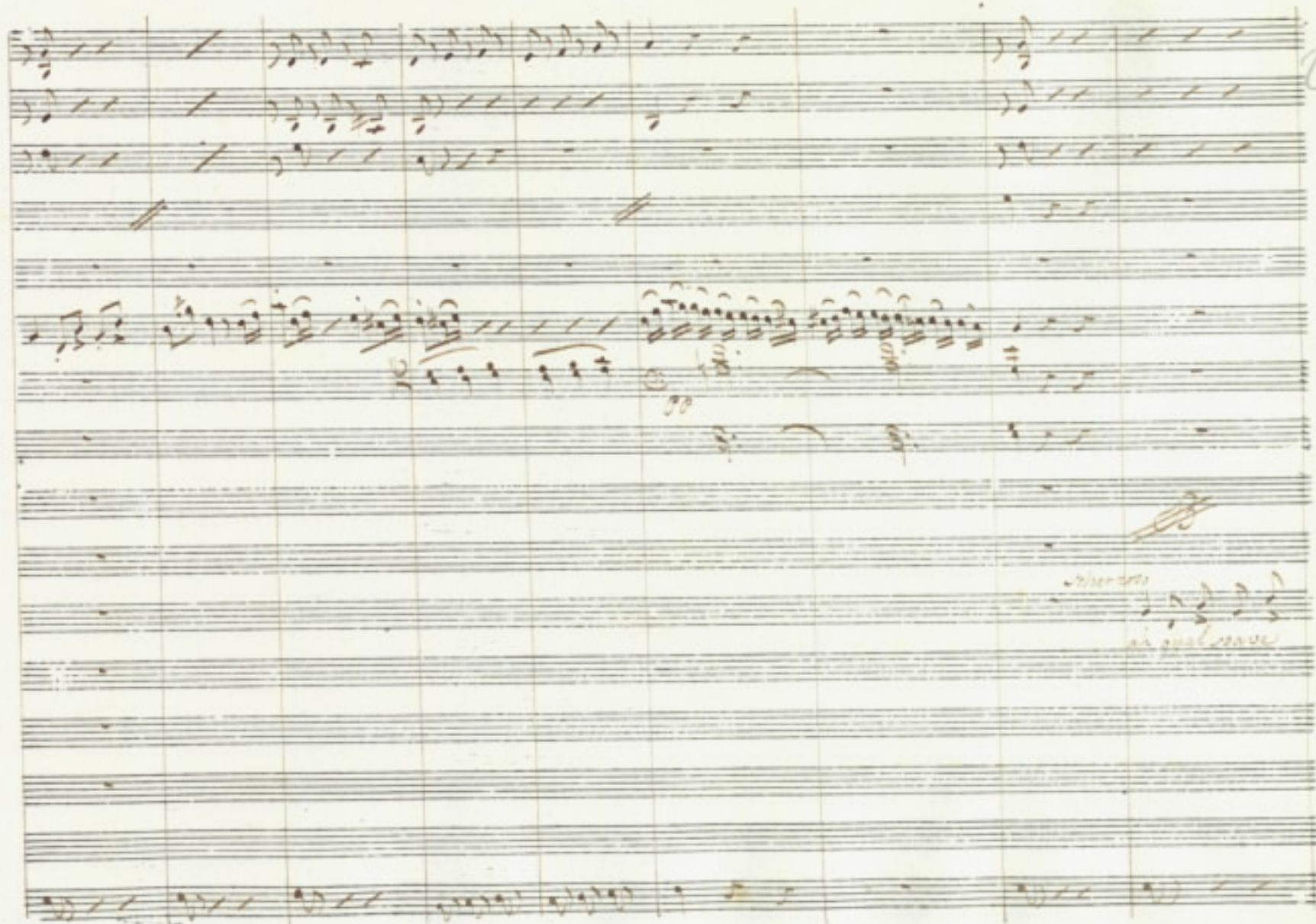
Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes various notes, rests, and clefs, with some staves containing handwritten annotations such as "3", "2", and "1". The lyrics are written in Italian, including "da sola", "ma felice", "ta fa li ci", and "Pi.". The score concludes with the instruction "Tempo di Polacca.".

da sola ma felice ta fa li ci

Pi.

Tempo di Polacca.

268



Handwritten musical score on aged paper. The score consists of multiple staves. The top section features a complex arrangement of staves with various musical notations, including notes, rests, and slurs. Below this, there is a section with a single staff containing a melodic line with lyrics written underneath. The lyrics are in Italian and describe the state of a soul and its feelings. The bottom section of the page shows more staves, some of which are empty, suggesting a continuation of the piece or a separate section.

*quello tutta abbandonata l'anima
per il amorosi palpiti balzano il cor mi va balzan do il cor mi va*

27
262

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, slurs, and slanted lines. The score is written in a cursive, handwritten style. The lyrics are written below the staves.

ahando, raver qui H lo *tutta munda l' anima* *ha gli amori* *galato tal canto il sermo*

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score includes various musical markings such as *Organo*, *Andante*, and *Allegro*.

The lyrics are written in Italian and include the following phrases:

va saltando il cor saltando il cor saltando il cor il cor me va
a guisa di comanda a-dopo della sua felice

The score is divided into four numbered sections at the bottom:

- 1.
- 2.
- 3.
- 4.

Più

263

Aspettando da vicino

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The first staff has a 'P.' marking. The second staff has a 'P.' marking. The third staff has a 'P.' marking. The fourth staff has a 'P.' marking. The fifth staff has a 'P.' marking. The sixth staff has a 'P.' marking. The seventh staff has a 'P.' marking. The eighth staff has a 'P.' marking. The ninth staff has a 'P.' marking. The tenth staff has a 'P.' marking. The score is written in a cursive, handwritten style. There are some corrections and erasures visible. The paper is aged and slightly discolored.

ti do io lo conincio dopo della tua felicità - oh fa li - ce - za

23. *pat. del* ~~23~~

in 3/4 time

Orb

The image shows a page from a handwritten musical manuscript. The paper is aged and yellowed. There are 12 staves. The first staff has the handwritten text '23. pat. del' followed by a crossed-out '23'. The second staff has a small musical notation and the text 'in 3/4 time'. The third staff has a bracket on the left. The fourth staff has the text 'Orb'. The bottom staff contains a series of musical notes and rests, with some notes crossed out by diagonal lines.

264

da qua

da qua

ra *fra gli amori* *baloi* *balzando il core* *va* *balzando il core*

da qua

fra gli amori *baloi* *balzando il core* *va*

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Italian. The score is written in brown ink.

The lyrics are:

va si balzano nell'ar mi va
il cor mi va bal zan - - - nell'ar mi va bal zan - - -
si bal zando il cor il cor la vor
si bal zando il cor il cor la vor si bal zando il cor il

Handwritten musical score for "L'Alcova" by G. Rossini. The score is written on 15 staves. The first staff is the vocal line with lyrics "L'Alcova". The second staff is the piano accompaniment. The third staff is the vocal line with lyrics "L'Alcova". The fourth staff is the piano accompaniment. The fifth staff is the vocal line with lyrics "L'Alcova". The sixth staff is the piano accompaniment. The seventh staff is the vocal line with lyrics "L'Alcova". The eighth staff is the piano accompaniment. The ninth staff is the vocal line with lyrics "L'Alcova". The tenth staff is the piano accompaniment. The eleventh staff is the vocal line with lyrics "L'Alcova". The twelfth staff is the piano accompaniment. The thirteenth staff is the vocal line with lyrics "L'Alcova". The fourteenth staff is the piano accompaniment. The fifteenth staff is the vocal line with lyrics "L'Alcova". The score is written in brown ink on aged paper. There are some corrections and markings throughout the score.



49595.

